MOTION PICTURE

EXHIBITOR

AUGUST 10, 1966 Volume 76 Number 1

IN TWO SECTIONS • THIS IS SECTION ONE



Distrib Support For Movie Month

(See Page 6)

How To Buy Food In The Movie Way

(See Page 8)

MGM producer Joe Pasternak (right) was recently honored by the Gallery of Modern Art, New York, which is presenting a two month retrospective of his work. Singer Frankie Laine acted as master of ceremonies as Mayor Lindsay presented a special citation.

REAPING THE WHIRLWIND . . . see editorial—page 3

'TORN CURTAIN' IS TEARING UP RECORDS WHEREVER IT OPENS!

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Wanda Hale, N.Y. Daily News

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Boston Traveler

" 'Torn Curtain' is a milestone in the career of Alfred Hitchcock!"
Ernest Schier, Philadelphia Evening Pos

" 'TORN CURTAIN' IS HITCHCOCK TEARING YOUR NERVES TO BITS . . . will join the rank of classic Hitchcock!"
Daine Thomas, Atlanta Constitutio

"HITCHCOCK IN HIS BES FORM! 'Torn Curtain' is on whale of a picture!"
Ward Marsh, Cleveland Plain Deal

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

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MOTION PICTURE EXHIBITOR

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Volume 76 • No. 1 August 10, 1966 Our 48th Year

REAPING THE WHIRLWIND

On many occasions during the past several years, we have commented editorially that shortsighted sales policies would eventually bring the motion picture industry to a day of reckoning. There might very well be a quick profit in the destruction of established patterns of playoff, run, and clearance, but eventually, we predicted along with others, the resultant confusion had to take its toll.

We watched sales policies established by one distributor spread like quicksilver to practically all the others. We tried to point out the dangers inherent in a system that required the same percentage price from theatres regardless of their run. We said it was not only uneconomic to do business this way, but also downright stupid. Who could blame an exhibitor struggling for survival for doing all in his power to move up his run? He might just as well pay top dollar for early product as for well worn merchandise.

Distributors paid lip service to orderly release, but their actions brought chaos and uncertainty. Now it appears that past mistakes are catching up with the industry. From where we sit, it's only the beginning.

Claude Schlanger, Philadelphia area exhibitor and son of the late Ted Schlanger, well known theatre executive, has just won an important court decision requiring distributors to move up the run of his theatre in Doylestown, Pa. Product will now be available 21 days after the opening of the first-run engagement in Philadelphia. This means, of course, that the Doylestown house will be playing some films day and date with a downtown Philadelphia house charging $1.50 or $2.00 admission. Patrons with the patience to wait a few days will be able to save themselves some money.

It had to happen. Business, like the surf, never stands still. Who can blame an outlying theatre in such a situation from advertising in the metropolitan press that a top feature is "coming," at the same time it is playing a downtown run at top prices. After all, the newspaper carries everybody's ads. It is no wonder, in the confused business climate today, that we hear of large cities with as many as 20 theatres having all but two or three houses playing first-run product. It's a crazy situation, but distributors have brought it on themselves.

There are probably many in the industry who remember the sales policies of the old trust, General Film Company, which included such producers as Selig, Essanay, Kalem, Lubin, etc. At that time, film was sold first to the downtown area theatres at so much per day per reel. There was a clearance of a week or so, and the next run paid a lesser amount per day per reel.

Finally, an antitrust action brought by Carl Laemmle of the old Universal company resulted in the dissolution of General Film by the Supreme Court. Later, film was still sold at top prices to first run while succeeding runs paid less.

Today, a key town 100 miles away can't play a film until it is released in the area exchange city. Suppose they start suing. He who sows the wind will reap the whirlwind. Unless some semblance of sanity is restored to the buying and selling of films, it is our feeling that the worst is yet to come.

A LESSON IN MATURITY

"Who's Afraid of Virginia Woolf?" is a runaway box-office hit for Warner Bros. and is certainly living up to its reputation as a highly controversial property. The National Catholic Office for Motion Pictures, for instance, was flooded with protests when it classified the feature A-4 (morally unobjectionable for adults, with reservations).

In reply, the Catholic Office for the first time released a breakdown of the voting that led to the rating. It seems that 91 reviewers saw the film. The votes cast were as follows: C (condemned)—18; B (morally objectionable in part for all)—14; A-4—44; A-3 (morally unobjectionable for adults)—9. In addition, one voted for A-2 (morally unobjectionable for adults and adolescents); one was split between A-3 and A-4; two were split between A-4 and B; one was split between B and C; and one was undecided.

This proves at least that nothing under the sun will win 100 per cent support. It also indicates that film audiences are truly growing up. However, there are many who still fear anything on film aimed at an intelligence higher than a child's, and they will continue to cry for censorship or regulation.

We live in a world where ideas and attitudes war with one another. We live in a land, happily, where this war of ideas is conducted freely and without coercion. We can only hope and strive so that the best ideas survive the battle. Men who would be free rejoice in the struggle and also realize the grave responsibilities it entails.

In answer to criticisms in the Catholic press, the Catholic Office detailed its reasons for awarding the A-4 classification. The statement contains food for thought for every citizen and every industryite. It states in part: *". . . the consensus of opinion from the review staff was that in the context of the drama and its characters, the 'obscene' and 'blasphemous' language is not used obscenely and blasphemously. Moral theologians would point out that it is the intention of the speaker rather than the words used which convict him of obscenity and blasphemy."*

There is considerably more to the statement, but the meaning is clear. The Catholic Office, in effect, is saying what responsible members of the motion picture industry have been saying for years. Films can be made with taste and responsibility on delicate and mature themes for *"a more critical and mature audience who can profit from such dramas."*

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mary Margaret and **Jack Valenti** (he's president, Motion Picture Association of America) became the parents of a son, **John Lyndon,** born at George Washington University, New York. He is their second child.

Obituaries

Mrs. Edith Levy, mother of **Bud Levy,** an assistant vice-president of Trans Lux Theatre Corporation, died in New York. Survivors include four brothers, two sons, a daughter, and 10 grandchildren.

Carl Patrick Nedley, 68, Salt Lake City branch manager of MGM, and formerly with Universal in Omaha, died in a Salt Lake City Hospital of a blood clot. Survivors include his widow, a son, a daughter, and 11 grandchildren.

Carl Roelof, 56, of Galesburg, Mich., owner of the Gales Theatre and Bowling Alley, died at Little Traverse Hospital, Petoskey, Mich., after a brief illness. Survivors include his wife, a son, daughter, two brothers, and a sister.

Charles Mark Thall, 84, died in San Anselmo, Cal., his home since his retirement 14 years ago. A pioneer theatre executive, he was the son of **Mark Thall,** who with the **Belasco family** founded the original Alcazar Theatre, San Francisco. He at one time was an exploiteer for First National Pictures, served as executive secretary of the Northern California Theatre Association, and was one of the founders of the local Variety Club. He is survived by a son, 10 grandchildren, and two great-grandchildren.

Para. Reports Net Loss

NEW YORK—Paramount Pictures reports estimated consolidated net loss for the second quarter ended July 2 at $852,000 or 53 cents per share, based upon 1,612,202 shares outstanding. In the same period of 1965, net income was estimated at $3,879,000 or $2.46 per share. During the second quarter of 1965, the company licensed a group of motion pictures to television. No television licensing was consummated in the comparable period of 1966.

For the first six months of 1966, consolidated net income is estimated at $2,440,000 or $1.51 per share plus a profit on sale of assets of $357,000 or 22 cents per share. Net income for the first six months of 1965 amounted to $6,963,000 or $4.41 per share.

The board voted a quarterly dividend of 50 cents per share on the common stock, payable Sept. 15 to holders of record Sept. 1.

Davis To Para. Board

NEW YORK—Martin Davis has been elected to the board of Paramount Pictures, it was announced by George Weltner, president.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., AUG. 8

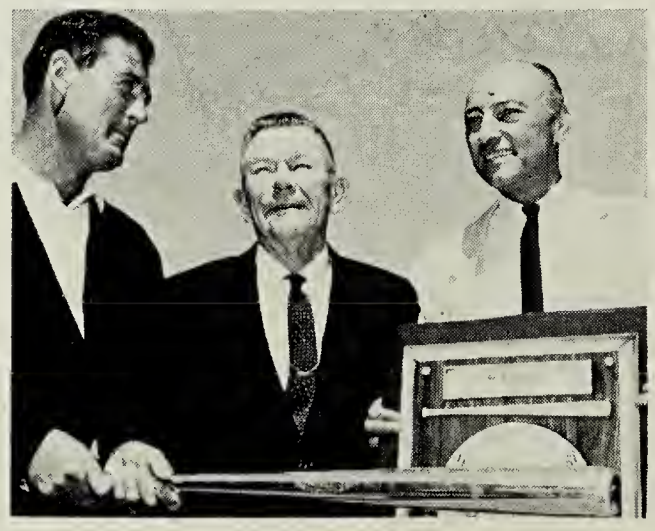
Los Angeles Exhibitors Battle New Ticket Tax

By MARK GIBBONS

HOLLYWOOD—After shedding a 48-year-old box office tax yoke as recently as last December, exhibitors of the nation's largest movie-going area are face to face with the same economic blight. Less than 24 hours after the Los Angeles city fathers voted to impose a 10 per cent levy on movie admissions to become effective Oct. 1, the exhibitors came out fighting. They are far better organized now than they were 48 years ago when the ticket tax was imposed as a World War I "emergency" measure.

When the city council voted to draft a $4.5 million ordinance to offset a certain $5 million civic deficit this year, the exhibitors were quick to realize that $2 million of the omnibus tax plan would come out of their boxoffices. The ordinance, when and if approved, would include another two-cent levy on each pack of cigarets which already stands at two cents per pack, sports events, the legitimate theatre, night clubs, and cabarets.

While exhibitors expressed stunned surprise and shock at the first hurriedly summoned meeting of the Southern California Theatre Owners Association, they were reminded that they were warned repeatedly by the National Association of Theatre Owners to be on the alert for state, county, and city taxes which would be attempted to take over where Uncle Sam had withdrawn from the onerous movie ticket tax. This vast movie-goer territory, the SCTO members were warned, indubitably would set a nationwide pattern for other governmental agencies to follow suit to replenish state, country, and local coffers.



Ted Williams recently went to bat for Variety Club's Jimmy Fund as Tom Yawkey, Red Sox owner, looked at the silver bat which is part of the unique plaque held by William S. Koster, Jimmy Fund vice-president. A quarter of a million dollars was given to Jimmy Fund by a special group marking Williams' induction into the baseball Hall of Fame.

This being an election year, the political impact is obvious. Less than a month ago, the L.A. Council rejected a proposal to up the tax on cigarets because they rationally figured there are more steady smokers in these parts than steady moviegoers. The fact that the cigaret tax has been added to the omnibus ordinance is regarded by many as a sop to anticipated protests that the exhibition industry is being discriminated against, and there are many who believe that when it comes to the last vote showdown, the cigaret tax segment will be quietly dropped.

There are at least two ironical factors in the efforts to bail the city out of the red. Councilman Thomas Bradley, who seconded the proposed tax ordinance, is one who pleaded for and received from local exhibitors and distributors valuable assistance with contributions of films and theatre personnel in staging the recent Watts film festival to soothe the racial bitterness in that Los Angeles area which was the scene of the bloody August riots.

Councilman Edmund D. Edelman, who made the motion to put the bite on movie boxoffices, is a newly-elected city father who defeated a partisan of California Governor Pat Brown, whose financial campaign chairman in the November election is Eugene V. Klein, president of National General Corp., the nation's second largest circuit.

BROADWAY GROSSES

Only One Newcomer

NEW YORK—Business continued okay in the Broadway first-runs with the Music Hall out in front. There was only one newcomer to the movie scene. The breakdown was as follows:

"HOW TO STEAL A MILLION" (20th-Fox). Radio City Music Hall, with usual stage show, did $121,000 from Thursday through Sunday, with the fourth week going to $200,000.

"TORN CURTAIN" (U). DeMille reported $40,000 for the second session.

"ASSAULT ON A QUEEN" (Paramount). Loew's State announced $19,000 for the second week.

"DR. ZHIVAGO" (MGM). Capitol stated that the 33rd week was $32,500.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $47,000 for the 75th week.

"THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING" (UA). Astor reported $17,000 for the 11th week.

"THIS PROPERTY IS CONDEMNED" (Paramount). Victoria, with the only new attraction, took in $27,000 on the opening week.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $65,000 on the seventh week.

"KHARTOUM" (UA). Warner Cinerama had $37,000 for the fourth week.

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Distribs Back Movie Month Effort

Valenti Endorses Event; 10,000 Showmen Expected To Aid October Push; Campaign Manuals Ready

NEW YORK—The National Association of Theatre Owners (NATO) representatives apprised the heads of the advertising and publicity directors committe of the Motion Picture Association of America on the details of the "National Movie Month" campaign in a meeting at the Association.

Ralph Hetzel, executive vice-president of the MPAA, attended the meeting. Commenting on "National Movie Month," he stated: "This program has the enthusiastic endorsement of president Jack Valenti and the Association. Valenti has personally discussed with the heads of all member companies the necessary support for this all-out NATO effort. Every company is expected to schedule an important picture for release during this period."

Robert Ferguson, chairman of the MPAA advertising and publicity directors committee, presented Joseph Alterman and Milton London, executive directors of NATO, who in turn called on Sanford Abrahams, national coordinator for the campaign, and Harry K. McWilliams, NATO public relations consultant.

Abrahams stated that the officers and directors of NATO, all major circuits, as well as the complete nation-wide membership have indicated the greatest enthusiasm and support for a project which they feel is one of the most important in industry annals. It is expected that as many as 10,000 showmen will be on the firing line to bring to a peak of excitement movie interest in October. He reported briefly on the national organization in the field with 47 regional chairmen appointed.

National Screen Service is providing a 30-second National Movie Month trailer, as well as other special accessories.

All distributors present agreed to carry a National Movie Month tag line on their own theatre trailers in distribution during the month of October.

McWilliams showed the layout of the first Movie Month pressbook and campaign manual which will go to every theatre in the nation. A second edition will be distributed within the next 30 days.

The NATO national convention to be held in New York City Sept. 28–Oct. 1 will be the official kick-off of "National Movie Month." However, it was pointed out that regional exhibitor conventions, to be held prior to the Sept. 28 date, will also stress the "National Movie Month" campaign during their proceedings.

Abrahams explained that every theatre is expected to carry a major display in the lobby highlighting "National Movie Month," with each of the National Movie Month attractions individually highlighted. It was pointed out that one of the most significant features of this campaign is that every participating theatre will cross-plug all of the pictures being featured in "National Movie Month" regardless of whether that individual theatre is booking the picture.

Distributing companies attending indicated their sincere interest in NATO's "National Movie Month" campaign and have pledged to give it their full support in every tangible way possible.

Attending the meeting, in addition to those mentioned above, were Jerry Evans (Universal), Jack Goldstein (Allied Artists), Mort Hock (Paramount), William O'Hare (Metro-Goldwyn-Mayer), Jonas Rosenfield, Jr. (20th Century-Fox), Max Stein (Warner Bros.), Ira Teller (20th Century-Fox), and Taylor Mills (MPAA).



Walter Reade, Jr., second from left, president, Walter Reade Organization, and Norman Weitman, left, general sales manager, Continental Distributing, inform William Kraemar, chief booker, Schine Theatre Circuit, and Mrs. Kraemer that they have won Continental's 1965 bonus prize, an all-expense trip to Dublin to see the filming of James Joyce's "Ulysses."

"Alfie" Code Exemption Voted By Review Board

NEW YORK—The Production Code Review Board, following a screening and a hearing, granted an exemption as authorized by Code regulations to "Alfie," which is being distributed by Paramount Pictures.

The Production Code Administration had withheld a certificate because scenes in the film are technically in contravention of the Code provision on treatment of abortion in motion pictures.

Those attending the meeting were:

MPAA directors—Jack J. Valenti, chairman; Howard Levinson, Edward Morey, Clark Ramsay, Adoph Schimel, Abe Schneider, and Spyros P. Skouras.

Exhibitors—Russell Downing, Leonard Goldenson, Ben Marcus, and Laurence Tisch.

Independent producers—William Goetz, Stanley Kramer, Sidney Lumet, Joseph L. Mankiewicz, and Alan Pakula.

Representing Paramount—George Weltner, president; Leonard Kaufman, and Norman Flicker.

Representing the Production Code Administration—Geoffrey M. Shurlock, director.

UA Promotes Mound

NEW YORK—United Artists vice-president James R. Velde has announced that Fred Mound, UA branch manager of Indianapolis, has been promoted to the new post of assistant branch manager of the company's Dallas exchange, effective Sept. 1. Mound joined UA in 1953 as a booker in St. Louis, became a salesman in that branch in 1956, and was promoted to branch manager of Indianapolis in 1962.

Reade-Sterling Reports Profit For Half-Year

OAKHURST, N.J.—Walter Reade-Sterling, Inc., exhibitor, distributor, and producer of motion pictures, achieved earnings of $61,000 or 3½ cents per share for the first six months of 1966, compared to losses of $70,000 or four cents per share for the same period last year (adjusted to reflect new accounting procedures put into effect in 1965), it was reported by Walter Reade, Jr., president.

Sales for the first six months of 1966 reached $7,064,000, an increase of five per cent over sales of $6,737,000 for the comparable period last year.

Reade said that the continued turn-around in earnings came from all divisions of the company, but pointed out that the theatre and television divisions continued to make the major contribution to sales and profits.

Reade further explained that the theatre division enjoyed increased sales during the first six months of 1966 compared to the same period of the previous year even though theatre grosses of the previous year included revenues from such outstanding films as "Goldfinger" and "Mary Poppins."

"The keystone to success in the development and growth of our company," Reade stated, "continues to be the ability of our management team to select and acquire motion pictures that will prove popular in both movie houses throughout the country and on television."

He stated further that traditionally, the company's second six months period accounts for approximately 60 per cent of sales and by far the major share of total year-end earnings. The second half of the year is especially important to the theatre division which operates many theatres in summer resorts. Reade expressed confidence that the company will achieve its year-end sales and earnings goals, explaining that both the television sales division and Continental Distributing Division have advanced bookings and contractual commitments for the second half which are "on target," and that the company will also enjoy additional second half revenues from several newly acquired theatres.

New Kallet House Bows

UTICA, N.Y.—Central New York's "pace setter" in beauty and modernity, Kallet-owned Cinema Theatre, a $500,000 project, opened next to the New Hartford Drive-In, New Hartford, outside Utica. The 1,000-capacity house, equipped for both standard and Cinerama projection, had been under construction a year. It is the first "hardtop" adjoining an automobiler in the Albany exchange district.

Sid Kallet, one of three brothers conducting the Kallet Circuit (Albany and Buffalo districts), entertained distributor representatives from both exchange cities at a luncheon before they inspected the showplace.

SPG Elects Loewenthal

NEW YORK—Wynn Loewenthal, Warner Bros. publicist and chairman of the Screen Publicists Guild in New York, has been elected a member of the executive council of District 65, Retail, Wholesale and Department Store Union, AFL-CIO. The Screen Publicists Guild is a local of District 65.

MGM Sales Conference Discusses Big Film Slate

DETROIT—Morris E. Lefko, MGM vice-president and general sales manager, and Herman Ripps, MGM assistant general sales manager, conducted a special three-day sales conference for MGM division sales managers at the Statler Hilton Hotel here. Lefko discussed the company's release plans for the 1966–67 season with division managers from the eastern, central, midwest, and Canadian divisions.

The three-day conference marked the second such meeting in a month. Earlier, Lefko and Lou Formato, MGM assistant general sales manager, met with division managers from the southern, southwest and west coast sales divisions. Hillis Cass, general manager of MGM Pictures of Canada, Ltd.; Saal Gottlieb, eastern division manager; Lou Marks, central division manager; and William A. Madden, midwest division manager attended the conference, followed by meetings with local exhibitors.

During the sessions, plans were formulated on the following attractions: "Penelope," starring Natalie Wood; the Elizabeth Taylor reissue combination of "Cat On A Hot Tin Roof" and "Butterfield 8"; "13," starring Deborah Kerr, David Niven, and Sharon Tate; "Hotel Paradiso," starring Alec Guinness and Gina Lollobrigida; Elvis Presley's "Spinout"; "Gigi," winner of nine Academy Awards; "Marco the Magnificent," starring Omar Sharif, Anthony Quinn, and Horst Buchholz; "Mister Buddwing," starring James Garner, Jean Simmons, Suzanne Pleshette, and Angela Lansbury; and "One Spy Too Many," with Robert Vaughn and David McCallum.

Lefko and Ripps also discussed the following MGM attractions currently in production: "The Dirty Dozen," starring Lee Marvin, Ernest Borgnine, Jimmy Brown and an all-star cast; "Don't Make Waves," Martin Ransohoff's Production with Tony Curtis and Claudia Cardinale; "The 25th Hour," a Carlo Ponti Production starring Anthony Quinn and Virna Lisi; the new romantic comedy starring Sophia Loren and Omar Sharif, tentatively titled "Once Upon A Time"; and two Cinerama attractions—John Frankenheimer's "Grand Prix," starring James Garner and an international cast, and Stanley Kubrick's "2001: A Space Odyssey," with Keir Dullea and Gary Lockwood.

Publicists' Locals Agree

HOLLYWOOD—Representatives of both I.A.T.S.E. publicists unions, Locals 872 and 818, have made an agreement which will give 818 complete jurisdiction over production publicity throughout the United States as well as over publicity agencies involved in film promotion, it was revealed by Charles A. Moses, president of Local 818. In return, 872 will have complete jurisdiction over all field exploitation men and motion picture theatre publicists.

Memberships of both locals and the international must ratify the agreement, with acceptance seen as a foregone conclusion since the locals have been working toward some jurisdictional agreement for the past few years.

Gen. Cinema Dividend Set

BOSTON—The board of directors of General Cinema Corporation declared its 25th consecutive regular quarterly dividend. Eleven cents per share will be payable Sept. 15 to shareholders of record on Aug. 25.

Houston Councilmen Sound Alarm Against "Foul And Filthy" Films

HOUSTON—Two city councilmen, Johnny Goyen and Bill Elliott, charged that foul and filthy movies are being shown in scattered Houston theatres which sometimes admit children as young as 13 years of age.

The two councilmen say they have seen several movies in the last two and a half months in some of the small, outlying theatres which Elliott said show only junk. The two stated that they were disgusted with what they saw and urged parents to take a look at some of the movies being shown.

Goyen stated that he has found some very young teen-agers in the audiences of the theatres even though there is an "adult only" notice in front of the theatre.

The two called first for an awakening of parents to the "sickening" movies and stated that they would request the mayor and city council to ask police to check on the shows. They would also like to see a committee formed to review movies.

According to Goyen, it was no longer realistic to have the city tax assessor and collector serve in the post of city censor. Goyen stated that he would discuss the matter with District Attorney Carol Vance. Elliott stated that he hoped the city police could effectively close those shows displaying films "manufactured for dirt and dirt only."

The two councilmen said that they were referring to theatres that show the usually plotless features that contain little more than sex, nude women, and are rife with suggested perversion, murder, and other things.

According to Goyen, most of these films are poorly made. He called them "bootlegs"—in the sense that their producers do not belong to the Motion Picture Producers Association of America.

City Councilman Robert S. Webb, who has urged a closer surveillance of movies in recent months, said that he wants all movies in the city checked—not just the so-called "bootleg" or "outlaw" movies.

Webb stated, "I disagree with Councilmen Goyen and Elliott that only the small, outlying houses that peddle strictly smut movies should be policed. I recently witnessed a shocking scene of implied free love in an ordinary western movie that was attended by many children."

The police chief, the city censor, and the vice squad chief, at Webb's request, are already studying what Webb calls an increasing number of smutty movies coming into Houston. Webb's motion also asks for further control by city ordinance.

Webb stated that one of the factors the courts consider in banning smut material is whether it is offensive to the people in the community. "Without an expression from the people of Houston on what they consider offensive, there will be no limit to the commercial enterprises in this field."

Disney Net Rises

BURBANK, CALIF.—Roy O. Disney, president of Walt Disney Productions, announced that the consolidated net profit of Walt Disney Productions and its domestic subsidiaries for the nine months to July 2 was $8,168,000, equal to $4.19 per share on the 1,950,443 common shares outstanding, which compares with the similar period last year of $7,042,000, equal to $3.79 per share on the 1,860,709 common shares then outstanding.

The third quarter net was $3,666,000, or $1.87 per share, as compared with $2,906,000, or $1.56 per share, for the third quarter last year.

"'FANTASTIC VOYAGE' IS JUST THAT! — LAVISH, BRILLIANT, SUPERIOR, ENTERTAINING! VERY STRONG BOX OFFICE PROSPECTS!"
—VARIETY

THE SCREEN'S MOST fantastic voyage



...from 20th CENTURY-FOX

WORLD PREMIERE—AUGUST 17
—GRAUMAN'S CHINESE THEATRE, LOS ANGELES.

"The Food Buyer, Exhibitor Style," A Tragicomedy Based On Headlines

by Oscar A. Brotman
Brotman & Sherman Theatres

Time—July 20, 1967
Place—Chicago

Consolidated Foods having owned United Artists for one year has embarked on a policy of switching its key personnel in its varied companies.

The following telephone conversation was recorded between a Mr. Jones, city buyer for A & P, and a Mr. Goldson, branch manager Beatrice Foods, a subsidiary of Consolidated Foods (Mr. Goldson was formerly branch manager for United Artists.)

Jones: How are you?
Goldson: What difference does it make? What's on your mind?
Jones: (timidly) I want 100 cases of Mrs. Pease Peas, No. 1 size, at 15½ cents per can.
Goldson: We don't sell 'em flat any more.
Jones: What do you mean?
Goldson: We sell 'em on percentage only—90–10.
Jones: When—Well—Ok. By the way, how's Sara Lee cheese cake selling?
Goldson: Terriffic. In Hammond they held them out, I mean, they cracked a new house record, despite a bad review by the local newspaper's "Hint to the Housewife" columnist.
Jones: Fine. Put me down for 100 gross.
Goldson: That's what you think!
Jones: What do you mean?
Goldson: My booker tells me you ain't bought one lousy marinated cinnamon bun.
Jones: That's right, they're lousy.
Goldson: That's tough. I get an order for the cinnamon buns or no cheese cake.
Jones: Geeze—We bought 50 gross in Highland Park and haven't sold a one. We can't use 'em. They're awful.
Goldson: No buns—no cheese cake.
Jones: (muttering) O.K. Mark me down for 50 dozen.
Goldson: You're down for 100 gross.
Jones: I see you have a big campaign on chocolate crackers. I tasted 'em. They're great and they ought to go big—put me down for 1000 gross.
Goldson: Not so fast. National Tea, Kroger, Jewel Tea, and a bunch of crummy independents want 'em too.
Jones: So?
Goldson: So we're putting 'em out on bid. You'll get a letter in a day or two. And let me give you a tip. This number is hot. If you expect to get 'em you better reach for 'em in your bid.
Jones: (dizzily) Boy, I sure miss your predecessor.
Goldson: (angrily) What's that you say?
Jones: (hurriedly) Ah, er—I mean I'll have to get a food assessor.
Goldson: By the way, Lunkhead, in the same envelope we're sending out bids on a new product we're coming out with, on Christmas Day.
Jones: But this is still July.
Goldson: So what? You think we're going to let them other companies steal the best playing time of the year?
Jones: What is the new item?
Goldson: Barbecued Cheese Blintzes.
Jones: What!
Goldson: You heard me. New York tells me they've started to mix the cheese and it looks terrific.
Jones: You mean you don't have the finished product yet?
Goldson: So what. Do you know who's mixing it? Oscar, the chef at the Waldorf.
Jones: But—But . . .
Goldson: Don't but me—The bid letter will be out in a couple of days and you'll have two days to send in your bid.
Jones: But I haven't seen it—I haven't tasted it—I haven't . . .
Goldson: Are you trying to give me a hard time? You better put in a bid on the Barbecued Cheese Blintzes or I won't consider you a regular customer.
Jones: (sinking) Suppose they don't sell, will you take any of 'em back?
Goldson: Are you kiddin! You know we can't adjust a bid—Now what else do you want? I ain't got all day to talk to you.
Jones: (timidly) I got a little complaint to make. You don't mind if I tell you about it?
Goldson: If you must.
Jones: We ran a full page ad in all the papers yesterday and used about ¼ of a page advertising Mrs. Pick's Pickles and your shipping department refused to send them out. All our managers received hundreds of complaints from irate customers. Why were our pickles held up?
Goldson: Hold the wire a minute until I check with our accounting department.

Two minutes later

Goldson: Jones?
Jones: Yes, sir.
Goldson: The cashier tells me the pickles were held up on my orders.
Jones: Why?
Goldson: I put a hold on your pickles because you haven't paid for those cinnamon buns.
Jones: But we're good for the money.
Goldson: Not with me you ain't.
Jones: But, Mr. Goldson, A & P is a fairly large company. We carry substantial sums in all the leading banks in . . .
Goldson: I don't care if you own the damn banks. I put a hold on your pickles and the shipper ain't gonna release 'em until you pay for every damn bun.
Jones: (resignedly) O.K. I'll get the accounting department to send a check over in the morning.
Goldson: Better make it certified. Now what do you want?
Jones: I like the national campaign on Metracal. Put me down for 1000 gross.
Goldson: Not so fast.
Jones: What now?
Goldson: I want preferred playing time.
Jones: What!
Goldson: I mean preferred position. You been giving us a couple of five foot shelves in some of your stores. I want a dozen 10 foot shelves, in every store, right next to the cashier, or we don't sell you the product.
Jones: (dizzily) Anything else?
Goldson: Yeah! don't forget we want $500 a store toward the advertising campaign.
Jones: (sighing) Anything else?
Goldson: Yeah! That Metracal is a hot number. I'll want front money on it.
Jones: By the way, I understand you used to be in the film business. May I ask you for a little advice?
Goldson: Well?
Jones: I understand Stanley Warner just bought our company. Nat Lapkin tells me I got a chance to be a film buyer. Do you think it would take me long to learn the customs of the trade?
Goldson: Naw, you buy groceries from me for a month and you'll learn everything you need to know.
Jones: Gee, thanks a lot. So long.
Goldson: Goodbye.

(Curtain)

L.A. Variety Tent Plans Featurette On Activities

LOS ANGELES—Chief barker James H. Nicholson announced immediate activation and early filming of a 35mm color featurette dramatizing the work of the Variety Boys' Club in East Los Angeles, with actor Fabian set as the first of many film industry volunteers to function in several areas on the project.

Sponsored by Variety Club of Southern California, Tent 25, and planned to also highlight the multiple charitable activities of the Club, the 27-minute featurette is being produced through the cooperation of Los Angeles County agencies and will cover the Variety Heart Center at UCLA and the services provided crippled children by the Variety Sunshine Coaches.

Fabian, former member of a Philadelphia boys' club and co-writer of a Wolper documentary on his own life, is currently completing a writing assignment on the featurette, titled "Project-Big Heart." The star will also make other contributions to the film.

Nicholson said the featurette will be a cooperative film industry effort with materials, laboratory fees, and other costs donated by private outside sources. The completion date is scheduled for Oct. 3.

Coordinator on the project is Burt Topper, American International executive producer, with AI staff member Chris Holmes set as producer and Jack Cash handling production details.

"The purpose of the featurette," said Nicholson, "is to make known the work accomplished by Variety Club of Southern California and encourage greater participation of show business personalities."

"Project-Big Heart" will be available as a public service feature to tv stations, community organizations, and Southern California theatres.

Feldun To Tokyo For Fox

NEW YORK—The appointment of Leon Feldun as managing director of Japan was announced by David Raphel, vice-president of 20th Century-Fox International. Feldun replaces Ivan Genit, who resigned. Feldun is a veteran international sales executive with 37 years of motion picture experience throughout Europe, South America, and the Middle East and Far East. He has previously served in the international divisions of United Artists and MGM.

Buffalo Fetes Al Becker, Active With NTS At 81

BUFFALO—Al Becker, Buffalo's veteran projectionist and theatre supply executive, celebrated his 81st birthday, and Jerry George, manager, Buffalo branch of National Theatre Supply, and a group of friends in the industry threw a big party for him in the NTS headquarters. Al still is associated in a sales capacity with NTS. Al was born Aug. 4, 1885, came to Buffalo from New York in September, 1901, and before that time had operated a motion picture machine in Hubers Museum on 14th street in New York City, at Henderson's, Coney Island, and the World in Glass on the boardwalk at Atlantic City.

When Al arrived in Buffalo in 1901, he represented Percy L. Waters of the Kinetograph Film Company, New York, to show the moving pictures of the President McKinley funeral in the late Michael Shea's old Garden theatre.

At the party, Becker, reminiscing on the industry in Buffalo a half century ago, recalled that the late Vincent R. McFaul, who became general manager of all the Shea theatres in Western New York, was then checking bicycles in the Garden theatre. Becker also recalled that Joe Schuchert was manager of the General Film Company exchange at Pearl and Eagle streets, and the late Dan Savage was his booker. Al also said Harry Marcy and John Sitterly ran a film exchange on Swan street, and Warner Bros. had a branch on the same thoroughfare.

Becker opened an independent film exchange in Buffalo in 1916 and in 1918 entered the theatre supply business. In 1926, he sold the business to the Exhibitor Supply Company, which name later was changed to the National Theatre Supply Co. Al was manager of the NTS branch for 10 years. Later, he entered the supply business again for five years and then retired. The retirement didn't last long because he joined the NTS outfit again and is still with them.

When the Buffalo Screen Club was organized in 1928, Becker was a charter member. He also is a charter member of Tent 7 Variety Club of Buffalo. Al was employed for many years to project the closing film in the old days of Shea's Court street theatre. Today, Al is still hale and hearty.

WB Net Income Rises

NEW YORK—Warner Bros. Pictures, Inc., reports for the nine months ended May 28 consolidated net income of $5,141,000, representing $1.05 per share on the 4,877,552 shares of common stock outstanding. The consolidated net income for the corresponding period last year amounted to $3,704,000, which represented 76 cents per share.

Film rental income from theatrical exhibition amounted to $50,805,000; from television exhibition, $27,396,000; record, music and other income, $22,058,000; dividends from foreign subsidiaries not consolidated, $855,000; and profit from sales of capital assets, $5,000 for the nine months ended May 28, 1966. This compares with $42,928,000, $16,064,000, $15,-068,000, $392,000, and $492,000, respectively, for the nine months ended May 29, 1965.

Net current assets at May 28, 1966, were $46,727,000 and debt due after one year was $7,082,000, compared with $45,348,000 and $7,289,000 respectively, at Feb. 26, 1966.

MPA Ad-Pub Execs Urged To Back Will Rogers Hospital Fund Drive

NEW YORK—The advertising and publicity heads of the MPA member companies, at their monthly meeting in MPA headquarters, were invited to visit the Will Rogers Hospital at Saranac Lake, N.Y., to see the work of the industry's famed institution for themselves. The invitation was extended in behalf of the Will Rogers executive committee by Si Seadler, national publicity chairman, Will Rogers fund drive.

Seadler screened the 40th anniversary collection trailer, starring Alfred Hitchcock, for the ad-pub heads and said their personal intervention in alerting company field men to cooperate with distributor chairmen throughout the country could make a vast difference in collecting monies from the public. He emphasized that field representatives concurrent with their promotional activities are in a position to encourage exhibitors who have pledged to take collections and to inspire those who have not signed to do so.

"The development of research, healing and teaching at Will Rogers," said Seadler, "requires more financial support than ever. All sectors of the industry should rally to the institution that looks after its own in case of need." He reported that women's organizations stand ready to cooperate in local communities by sending volunteers to the theatres to assist in actual collections. Said Seadler, "A weak link in the chain of theatre collections is lack of help in passing the collection container. Even when exhibitors have pledged to collect, the job can only be partially accomplished because of insufficient asisstance. For instance, Marguerite Lewis, president, Federation of Motion Picture Councils, with local chapters all over America, has sent out a directive soliciting volunteers for theatre collections, and exhibitors should contact their local offices. Similar cooperation, he said, "is being extended by Women of Variety, and although WOMPI (Women's Organization of the Motion Picture Industry) chapters throughout the country have cooperated in audience collections for the past six years, this is the first time in the history of Will Rogers that other women's organizations have been recruited to take up the slack in collection procedures."

Seadler predicted that when the advertising and publicity chiefs visited Will Rogers, hopefully at the next annual meeting, and saw the scope of its work, observed patients from all levels of the industry being treated gratis, noted the dedication of its doctors and personnel, learned about the great strides in humanitarian research being made, they would have "a new attitude toward the industry's splendid project." He concluded, "With the money now being spent on our industry's public relations, we must always remember that right within our grasp, is our finest public relations asset, a project that gives a bright image of public dedication to our business and just as importantly to the local theatres that collect for it."

"Fantastic" Premiere Set

NEW YORK—"Fantastic Voyage," 20th Century-Fox's adventure-drama, will have its New York premiere Sept. 7 at Loew's State, it was announced by Joseph M. Sugar, vice-president in charge of domestic sales. The film will be shown at the theatre for a limited engagement of three weeks only because of the house's prior commitment for the world premiere engagement of "The Bible" on Sept. 28.

The New York opening will follow the world premiere of the attraction on Aug. 17 at Grauman's Chinese Theatre, Hollywood.



High Point, N.C., Bans Breasts In Ordinance Aimed At Drive-In

HIGH POINT, N.C.—An ordinance making it unlawful "to project upon any motion picture screen of a licensed theatre within the city limits any pictures of a female person over the age of 12 years whose breast or breasts are nude" was adopted unanimously by the High Point City Council.

The ordinance is aimed specifically at the Pointer Drive-In, operated by Vincent Furio, whose conviction in Municipal Court was reversed by the North Carolina Supreme Court, which held that the wording of an earlier anti-nudity ordinance adopted by the Council was "too vague to be enforceable," and upheld a Superior Court decision squashing the indictment. The earlier ordinance made it illegal to show films of nude women in such a manner that the screen colud be seen by passersby on nearby streets and roads.

After action of the Supreme Court, the Council directed City Attorney Knox Walker to draft another ordinance. Walker said he attempted to go by guide lines set up by the Supreme Court which said cities have the right to adopt ordinances prohibiting displays of nudity.

As originally presented to the Council, Walker's proposed new ordinance prohibited the showing of pictures of the bare breast of any female over the age of 12 on a public motion picture screen in the city. Walker later changed the proposed ordinance to make it illegal to show such pictures only in "licensed theatres."

This action came, he said, "to make it clear as to what motion pictures the ordinance applies."

He said the proposed ordinance "obviously would not apply" to training films shown to hospital nurses, films doctors show patients, or to educational, art, or travel films or slide shows presented by schools of civic groups."

He said the ordinance was intended only for theatres open to the public."

Managers of the city's two downtown house motion theatres, the Center and the Paramount, expressed concern over the new ordinance, saying it would make illegal some pictures which they have shown, such as travelogues in which bare breasted women appear or films in which there are great works of art picturing nude women.

The ordinance admittedly is aimed only at the Pointer Drive-In, which the City Council for some time has been trying to get to stop showing "nudie" films at its location on the Greensboro road. Several church groups have protested that the films are visible from the highway. Mayor Carson Stout has denounced the theatre, as have other council members.

In expressing his approval of the latest ordinance, Councilman Walter Huber, chairman of the Law and Public Safety Committee, said it was "high time" the council did something about the type of films being shown at the Pointer Drive-In, which he said were "responsible for increased immorality, broken and unhappy marriages, and moral decay" in the city. He said the theatre was "the worst cesspool we have."

Walker said that in writing the new ordinance he was "using the wording of the Supreme Court," and that he thought it was "specific" enough to meet the court's requirements to be "enforceable."

The ordinance becomes effective 20 days after adoption.

Bronston Firms Propose Arrangement With Creditors

NEW YORK—Samuel Bronston Productions, Inc., and 14 other debtor companies in which Samuel Bronston had an interest filed a proposed arrangement with unsecured creditors in N.Y. Federal Court.

The arrangement provides that all administration and priority claimants "are to be paid in cash in full upon confirmation, or are to be paid in accordance with such agreement as may be made between them and the debtor or the transferee"; all general and guaranteed claimants "shall receive in settlement and satisfaction of their claims 25 per cent of their respective claims in cash simultaneously with consummation of plan." This is subject to certain provisions set forth in the arrangement.

Canadians Honor Krendel

TORONTO—Dan Krendel, Famous Players Canadian Corporation Limited, was named Canadian Picture Pioneer of the Year, it was announced by Leonard Bishop, president of the Pioneers.

The selection of Krendel for the honour was the unanimous choice of a nominating committee, made up of former officers of the Pioneers.

Krendel, a past president of the Pioneers and a Famous Players' district manager, has rendered distinguished service to the Pioneers, particularly in the field of the organization's charitable work.

The committee also recommended that special awards be presented to Pat Travers, Toronto; Maynard S. Joiner, Vancouver; Art Bahen, Montreal; and Dave Rothstein, Winnipeg. The presentation will be made Nov. 7.

ITOO's Prickett Plans To Retire To Jamaica

COLUMBUS, O.—Ken Prickett, executive secretary, Independent Theatre Owners of Ohio since September 1958, will retire Oct. 1.

Prickett and his wife Hazel, who recently retired as cosmetic consultant, plan to live in an apartment they purchased two years ago in Coral Garden Villas, Montego Bay, Jamaica. The Pricketts recently celebrated their 28th wedding anniversary.

Prickett expects to do free lance writing and will be available for assignment on a part time basis for publicity work in Miami, Fla.

During his first year with ITOO, Prickett also was executive secretary of Allied Theatre Owners of Indiana. Prickett has been active as a legislative lobbyist and watchdog for theatre interests. He has alerted the membership to perils of legislation on taxation, closing hours, censorship, and non-theatrical competition.

During the past two years, he has led an aggressive fight against the encroachment of CATV. He has been working on setting up a plan for legislative action to get the state of Ohio into the Eastern Standard Time zone at the next session.

He completed a course in the principles of association management and has taken advance work in the Institute for Association Executives. He has been a member of the Society of Association Executives, was granted a degree of Bachelor of Commerce at Capitol College, Columbus, and recently was appointed a Kentucky Colonel.

Prickett was associated with several theatre circuits as city manager, district manager, division manager, and general manager of the Don George Circuit in Shreveport, La, Interspersed with his exhibition jobs, he spent 10 years in the publicity department of Metro-Goldwyn-Mayer during which time he was conductor of the first MGM Showbuilder unit. He was MGM exploitation representative in the Gulf Coast area and also held a similar position in the New England territory.

Among circuits with which he was associated are Schine, Smith Management, Dickinson, Goldsburg, Griffith, Paramount, and Schoenstadt.

No successor to Prickett has been selected. Sam Schultz, ITOO president, is receiving applications at his office in Cleveland at 2108 Payne ave.



Mr. and Mrs. Leonard Gordon, Bertha Gordon, the Jerome Gordons, and the Julian Gordons, Gordon Enterprises, industry veterans in Newport News, Va., recently accepted a plaque marking the family's golden anniversary in show business.

N.Y.-N.J. Exhib Convention Expects Record Attendance

BUFFALO—New directors for the ensuing year have been elected in the Buffalo and Albany areas of Allied Theatre Owners of New York Statc, Inc. In the Buffalo area, president Sidney J. Cohen announces these members elected: Richard Atlas, Sam Sunness, Joe Warda, Dewey Michaels, Gasper Mendola, John Martina, Sam Gandel, Jake Stefanon, Cohen, Ronald Hoelcle, Charles Finnerty, Harry Berkson, and Lou Levitch.

New directors in the Albany area are John Wilhelm, Howard Goldstein, Sylvan Leff, Ray Smith, and Leonard Rosenthal. The new statewide directors will elect officers for the state organization at the Concord convention.

At the Buffalo directors elcction, Cohen gave a final report on the combined convention of the N.Y. and N.J. Allied, Aug. 8-11 at the Concord, Lake Kiamesha, in the Catskills. He declared that the attendance would exceed 800, thus breaking every existing record.

In addition to the various cocktail parties already announced, Cohen said National Carbon Company will open a hospitality room hosted by Bill Cosby, Phil Freeman, Jim Naught, and Jim Hoynes.

Ralph Pries, Variety International first assistant chief barker, will speak at the Tuesday meeting, as will Marshall Fine, Milt London, Wilbur Snaper, Irving Dollinger, Howard Herman, and Dave McGrath.

There will be a wonderful array of door prizes, according to Cohen, including an 8½ karat sapphire ring from National Carbon, a Decca stereo record player and othcr gifts including record albums from Universal, a surprise package from Filmack, hit record albums from MGM, and unique gifts from Columbia, United Artists, Buena Vista, Coca Cola and Pepsi Cola. Each of the ladies registering will receive a gift from N.Y. and N.J. Allied.

Reservations now have been received from the top folks in the equipment field and from the heads of the distributing companies and the theatre circuits.

James Carreras, International Variety chief barker, has written Cohen expressing his regrets that he can not attend the Concord meeting because of a heavy schedule. He added that "the fact that you are honoring my good friends Dick Walsh and Morris Lcfko makes it even harder to say no. I know that your convention will be a wonderful affair and please give my best to all attending."

Cohen also announces that there will be a huge array of trophies to be distributed to winners of the various golf tournament events.

Valenti, Nizer To Join Delegates At N.Y.-N.J. Meet

NEW YORK—It was announced that Jack Valenti, president, Motion Picture Association of America, and Louis Nizer, MPAA general counsel, will be guests at the joint convention of Allied Theatre Owners of New Jersey and Allied Theatres of New York State at the Concord Hotel, Kiamesha Lake, N.Y., on Aug. 8–11.

Other NATO officers and directors expected at the meeting are Sumner M. Redstone, Jack Armstrong, and Ben Marcus. Executive directors Joseph G. Alterman and Milton H. London will be on hand to brief the members on National Movie Month, which will be staged in October under NATO's sponsorship.

Dallas Classification Ordinance Approved By Texas Supreme Court

AUSTIN, TEX.—The Texas Supreme Court has given its approval to Dallas' controversial city ordinance on classification on motion pictures. The ordinance, adopted by the Dallas City Council on Nov. 22, 1965, was attacked almost immediately in Federal Courts. On Dec. 23, 1965, U. S. District Court Judge Sarah T. Hughes ruled it constitutional except for one provision which would permit suspension for one year of a movie theatre's license for repeated violations.

That decision was appealed to the Fifth U. S. Circuit Court of Appeals in New Orlcans where it is still pending.

The Supreme Court approval, without a written opinion, was based on the fact that the court found no reversiblc crror in lower decisions ruling the ordinance constitutional.

The City of Dallas had filed the suit against the Interstate Circuit, Inc., last February. The city quickly won a court order reinforcing the Dallas Movie Classification Board's ruling that the film, "Viva Maria," could not be shown unless it was advertised as "not suitable for young persons."

The circuit contended that it wanted the film classificd as suitable for a general audience and that the board's action amounted to censorship, violating the Constitution because the ordinance "does not providc lawful standards for use in classifying motion pictures."

Attorneys for Interstate argued that the classification procedure itself is a form of censorship which is illegal, in their attack on the validity of the ordinance.

On Feb. 18, their contentions were rejected by a Dallas District Court, and on April 5 by the Fifth Court of Civil Appeals in Dallas.

In a strongly worded opinion, the Court of Civil Appeals ruled that the ordinance is not totally suppressivc and does not prohibit showing a classified film. The court said the ordinance is designed to regulate the exhibition of classified pictures to children under 16 years of age.

The Court of Civil Appeals stated that "we do not believe that our forefathers in adopting our constitutional provisions or that subsequent interpreters thereof intended to require of children the same discretion, the same mature judgment, or the same responsibilities in sex matters that we do of adults.

"Freedom of specch does not include the right to teach children that sexual promiscuity is to be approved and accepted as a standard of conduct. And to so hold is not merely to embrace a contemporary local community standard as appellants (Interstate) contend. It involves a contemporary national standard."

The study of the case by the Court of Civil Appcals included a viewing of "Viva Maria." The court said that watching the film left no doubt that the evidence amply supports the findings of the Movie Classification Board and the District Court.

In Dallas, a spokesman for Interstate Theatres Circuit, Inc., said a decision on what steps to take now in the state court suit would be made afer a thorough study of the Supreme Court decision.

It was indicated that further action probably will be delayed until after a decision is rendered in the federal appeal suit.

Litto Heads UA Branch

NEW YORK—United Artists vice-president James R. Velde has announced the appointment of David Litto as the company's Pittsburgh branch manager, effective immediately.

Litto entered the motion picture business in 1949 with Eagle-Lion. He joined the United Artists sales force in 1964 in the Albany territory.

"GROSSES SHOULD BE ASTRONOMICAL! TRULY FANTASTIC. SOMETHING TO BEHOLD!"
—MOTION PICTURE DAILY



THE SCREEN'S MOST
fantastic voyage
...from 20th CENTURY-FOX

WORLD PREMIERE—AUGUST 17
—GRAUMAN'S CHINESE THEATRE, LOS ANGELES.

The NEW YORK Scene

By Mel Konecoff

EXHIBITORS CAN EXPECT 12 TO 15 FEATURES MORE PER YEAR IN 1967, IF present plans on the part of the recently-formed Alliance International Film Distributors of London are finalized. One film, "Theater of Death," starring Christopher Lee, is ready for release right now, with another, "Accident," starring Dirk Bogarde, to be available as an October release.

This year, the Alliance releases will go out in the U.S. on a picture-by-picture basis, while next year, when the program is fully under way, the company may set up its own limited distribution arrangements. An alternative will be release through state-righters or, according to Michael B. Bromhead, joint managing director, Alliance might even buy into an existing national distributing company.

At a cocktail reception at Sardi's last week, Bromhead announced the appointment of Gary Dartnall as company representative for the Western Hemisphere. He will be stationed in New York. Dartnall will also assume the presidency of the recently formed Alliance International Films, Inc., which is an American company and a wholly-owned subsidiary. He will also represent and act as close liaison with Alliance International's associated production company, London Independent Producers Limited, of which Sydney Box is chairman. Dartnall will also assist in the setting-up and supervision of a number of co-productions, plans for which will be announced in the near future.

The expansion of their activities in the Western Hemisphere through the Dartnall appointment is part of the company's policy to concentrate not only on the distribution of motion pictures overseas, but also on providing a service for their own and outside producers in the financing of productions for the international market.

Most of the films at the outset will be made in England under Eady Plan arrangements and also because the funds behind the films are of British origin. As time passes, Bromhead expected that films may well be made in the U.S. and elsewhere as the financing arrangements are widened to include this country as well as others. With the program fully under way, releases should emerge at the rate of at least one per month, with theatre supervision for the Western Hemisphere to be handled out of New York by Dartnall.

Ready to go into production in early October will be "The Long Duel," starring Yul Brynner and Trevor Howard, in color, with Ken Annakin directing in India. In preparation is "The Man Outside," to go in color also in October, and "The Man In The Mirror," also in color, to be started in the fall.

VOX POPULI: THE FOLLOWING LETTER TO THE EDITOR OF NEWSDAY, one of the largest daily newspapers in the country, may provide a clue as to the thinking of a portion of the public, and exhibitors might come up with some thoughts on circumventing the reaction.

"I realize that when compared to the importance of the topics usually discussed in the County Irritant, my topic seems rather trivial. I would, however, like to register a complaint. This past weekend, I saw 'My Fair Lady' at a local theatre. I enjoyed the evening—except for one thing. In the middle of the show, a collection was taken for the Will Rogers Memorial Hospital.

"As a patron of the theatre, I feel that the price of my admission should be enough to guarantee my insulation from pleas for charity. I am not saying that the charity is an unworthy one. I am sure it is not. But if the theatre management is sincere in its desire to aid the sick, why doesn't it donate a quarter, or perhaps a half dollar, to the hospital for each ticket that is sold? The admission price is a ridiculous $2.25."

This same newspaper, which is not adverse to printing letters critical of the industry quite often, ran another complaint on another day on another subject.

"Glad to see your write-up on the latest 'attraction' at the Nassau Theatre in Roosevelt. My husband and I saw 'Zorba The Greek' there last week and had the real misfortune to see the trailer for 'Days of Sin.' How the audience laughed when toward the end of some sickening scenes of perversion, the blare of the loudspeaker announced that the picture was for adults only. The 17-year-old usher and cashier were both working that night and for the rest of the showing of that coming 'attraction'."

"My husband and I are indignant that the money we spent also 'entitled' us to see this."

MESSAGE: ON THE WALL OF A THEATRE CLUB FOR GIRLS STRUGGLING to get into show business in London, actress Vanessa Redgrave noticed the following inscription, which she thought was cute enough to reproduce on cards she sent to friends: "Everything cometh to he who waiteth, so long as he who waiteth worketh like hell while he waiteth . . ."

THE METROPOLITAN SCENE: TAKING PART IN A TRANSCRIBED ROUNDtable panel discussion show on the subject of "The Decline and Fall of the Independent Film Business," which went out over the air via WBAI, New York; KPFK, Los Angeles; KPFA, San Francisco; and KPFB, Berkeley, Calif., were Michael Mayer, executive director of IFIDA; Donald McConville, general manager of Royal International Films; Artie Shaw; president of Artixo Productions; Paul N. Lazarus, Jr., executive vice-president of National Screen Service; Harold Roth, president of Comet Film Distributors and Production Management, Inc.; and Felix C. Ziffer, president of International Entertainment Corp. and Intrafilms, Inc. The program was produced and moderated by Ralph Zucker, vice-president of International Entertainment Corp., for the Pacifica Foundation. . . . "Gigi" started a series of special return engagements with a special invitational press showing at the Beekman. . . . Strike of Roman film technicians interrupted filming of "The Taming of the Shrew" with Elizabeth Taylor and Richard Burton, and the latter pair were forced to cancel a joint poetry reading in Greece. Sort of ruined our whole day when we heard of it. . . . Mainstream soundtrack album for the Cary Grant starrer being released by Columbia, "Walk, Don't Run," is being distributed by over a thousand retail outlets across the country in conjunction with local playdates.

"Flintstone" Stars Push Indianapolis World Bow

INDIANAPOLIS—"The Man Called Flintstone," a Columbia release, had its world premiere at four theatres here backed by a week of concentrated promotional activities, including personal appearances by the film's stone-age stars, Fred Flintstone and Barney Rubble, and an extensive round of radio, tv, and press interviews by producer-director William Hanna.

The two Flintstone characters, brought to life for the world premiere, provided one of the strongest and most unusual promotions of its kind ever developed in this area. During the seven days preceding the opening, the costumed pair garnered wide publicity with appearances at the stock car races sponsored by radio station WIFE, at the drag races at Raceway Park, and at Victory Field during the July 30 Indians baseball game, promoted for four days in advance by local radio stations and over the public address system at the ball park.

Further publicity was generated by the two characters via personal appearances on WFBM-TV, and on WTTV-TV where they appeared with William Hanna; through an extensive tour of Indianapolis in an open convertible carrying posters announcing the world premiere engagement; and via ballies at various shopping centers throughout the city.

Also among the highlights on the local campaign for "The Man Called Flintstone" is a sweepstakes contest sponsored by WIFE radio, which began promoting the contest and premiere engagement with 15 daily announcements that will be continued through the end of the run.

Fred Flintstone and Barney Rubble will return to Indianapolis in time for next year's Indianapolis 500 Race, where they will be the first to attempt a qualifying run for the famous race in their stoneage vehicle. In the meantime, the duo will continue their tour in behalf of local openings of "The Man Called Flintstone," beginning in Detroit, followed by visits to Chicago, San Francisco, and other key cities across the country.

Universal Signs Peppard

UNIVERSAL CITY, CALIF.—George Peppard has been signed by Universal to a new multi-million dollar five-picture, non-exclusive contract, it has been announced by Edward Muhl, vice-president in charge of production.

Under the terms of the agreement, Peppard will star in two pictures the first year and one a year for the next three years. Initial assignment is a co-starring role with Dean Martin in "The Man in Black," a Martin Rackin production which goes before the cameras in September.

F & A Sets Lucky 13th

NEW YORK—Less than two weeks after releasing plans to build their 12th theatre in Union, N. J., Meyer Ackerman of F & A Theatres announced that a deal had been completed to build a theatre on route 23 in New Jersey to be known as Cinema 23. It will be the 13th house in the circuit.

Theatre will have 1000 seats equipped with 70 and 35 mm and will be part of a major shopping complex. It is projected that theatre will be completed by February, 1967.

Bigot's Bomb Proves Dud At D-I Showing "Patch"

CONCORD, N.C.—A home-made bomb was found near the projection booth of the Willis Drive-In, which was showing "A Patch of Blue," in which a Negro is shown kissing a blind white girl.

Officers said the bomb failed to explode because of a malfunction and was discovered by a cleaning woman, Mrs. Bob Page. They said it had been left beside the concrete structure after the theatre closed at 12:30 a.m., and had been placed against a concrete block portion of the structure with sand packed against it to make the force of the blast go toward the building.

The bomb, which contained five sticks of dynamite, was disarmed by sheriff's officers and sent to the FBI laboratory in Washington for examination. The North Carolina State Bureau of Investigation also is assisting in investigation of the case.

Jack Hammett, manager of the theatre, said, "The only reason I know for the bomb being placed there is because we are showing the movie." He said the version of the film being shown includes the scene of Sidney Poitier, in the role of a Negro news reporter, kissing Elizabeth Hartman, the blind girl. He said this scene had been cut from the film in many parts of the south.

Phila. Blind Bidding Suit

PHILADELPHIA — William Goldman Theatres, Inc., filed a suit in U.S. District Court against Paramount Film Distributing Corporation, 20th Century-Fox, Columbia, Warner Brothers Pictures Distributing Corporation, Universal Film Exchanges, Inc., Buena Vista Distribution Company, Inc., and Embassy Pictures Corporation seeking triple damages under the anti-trust laws and asking that they be adjudged in contempt of court for not obeying a court decree handed down nearly 20 years ago.

The suit, filed by Edwin P. Rome, asked the court for the right to allow any other interested theatre groups to enter as intervenors.

It attacked an alleged policy of the distributors to make first-run theatres bid for pictures without prior viewing. This blind bidding policy, the suit said, constitutes unreasonable restraint of trade and violates the antitrust laws. It charged that the distributors entered into an unlawful combination to force the practice on the theatres.

The petition said that on Dec. 18, 1946, the court entered a decree in an antitrust suit which prohibited the defendants from engaging in blind bidding, which, it alleged, they have ignored. It asked that they be made to purge themselves of contempt by paying an amount, fixed by the court, to Goldman Theatres.

Kefalas Rejoins Col.

NEW YORK — Columbia Pictures has named Tom Kefalas to direct group sales promotion activity for the company's forthcoming road-show attractions, it was announced.

Kefalas has been serving as assistant national director of group sales at MGM, where his most recent assignment was "Dr. Zhivago."

Kefalas served in a similar capacity at Columbia in 1964. The appointment is effective immediately.

"Curtain," "Arabesque" Reception Sends Universal Spirits Soaring

Burton, Taylor Complete "Taming Of Shrew" Film

ROME — Principal photography was completed here at the De Laurentiis Studios with Elizabeth Taylor as Katharina and Richard Burton as Petruchio, the shrewish beauty and the cunning suitor who woos, wins, and tames her in "The Taming of the Shrew," which will be distributed worldwide by Columbia Pictures.

"The Taming of the Shrew," the first film to be produced by Mr. and Mrs. Burton, was directed by Franco Zeffirelli, who left Rome for New York to begin rehearsals on the Metropolitan Opera Company's first production in its new headquarters at Lincoln Center.

Zeffirelli will direct from his own libretto, a new work by Samuel Barber based on Shakespeare's "Antony and Cleopatra," which opens on Sept. 16.

Highroad Signs Radnitz

NEW YORK—Highroad Productions, of which Carl Foreman is executive producer, has announced the signing of a multiple picture deal with Robert B. Radnitz Productions, Ltd. Radnitz will produce films for Highroad to be released by Columbia Pictures.

Radnitz has been responsible for such highly successful films as "A Dog of Flanders," winner of the Grand Prix Golden Lion Award at the 1960 Venice Film Festival; "Misty," released in 1962; and "Island of the Blue Dolphins," released in 1964.

Currently, Radnitz is represented by the critically acclaimed ". . . and Now Miguel," which was the official U.S. entry in the 1966 Venice Film Festival.

NEW YORK—Elation is rising at Universal Pictures as the returns on Alfred Hitchcock's "Torn Curtain" come in. The record box-office performance of this thriller starring Paul Newman and Julie Andrews in its world premiere engagement in Boston leaves little doubt about its potential. Joined with the current box office pace being set by "Arabesque," starring Gregory Peck and Sophia Loren, Universal now has two hits back to back with should continue for the remainder of the summer weeks.

The further cause for cheer is "Gambit," the new Shirley MacLaine, Michael Caine thriller, and "Texas Across the River," the western spoof starring Dean Martin, Alain Delon, Rosemary Forsyth, and Joey Bishop, both of which will shortly be seen by exhibitors across the country in special screenings being set for the coming weeks in exchange centers.

The final cause for elation is the word from London where Charlie Chaplin's "A Countess From Hong Kong," starring Marlon Brando, Sophia Loren, Sydney Chaplin, and Tippi Hedren, and "Fahrenheit 451," starring Julie Christie and Oskar Werner, have been viewed.

Add "The Appaloosa," starring Marlon Brando, and "Tobruk," the big budgeter starring Rock Hudson, George Peppard, Guy Stockwell, Nigel Green, and Robert Wolders—both completed—and the widely heralded "Thoroughly Modern Millie," starring Julie Andrews and Carol Channing, currently before the cameras, and it all tends to confirm the upbeat outlook at Universal.

Skouras Heads Bible Week

NEW YORK—Spyros P. Skouras, national chairman for the forthcoming 26th annual National Bible Week observance, announced that he had received a message from President Lyndon B. Johnson commending the interfaith event, which will be sponsored by the Laymen's National Committee, Inc., on Oct. 17 through 23.

"TRULY UNIQUE! MOST UNUSUAL 'LOCATION' BOUND TO STIR WORD-OF-MOUTH! A STRONG ATTRACTION FOR A VERY WIDE AUDIENCE! EXHIBITORS: BOOK THIS ONE!"
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THE SCREEN'S MOST
fantastic voyage
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WORLD PREMIERE—AUGUST 17 —GRAUMAN'S CHINESE THEATRE, LOS ANGELES.

PUDDLEBY-ON-THE-MARSH Observations

by Jock MacGregor

COME WITH ME TO PUDDLEBY-ON-THE-MARSH. YOU WON'T FIND IT ON any map, but who cares? It can be a veritable goldmine for exhibitors internationally come Christmas 1967! It is Hugh J. Lofting's imaginary village where "Doctor Dolittle" mastered the secret of conversing with animals in their own tongues way back in 1840. Now the stories are the subject for 20th-Fox's big roadshow presentation—"it is not currently fashionable to detail exact cost of a major motion picture." Producer Arthur P. Jacobs and director Richard Fleischer have chosen Castle Coombe (population—499), voted England's loveliest village, as the setting.

Nestling in a lush, wooded valley and way off the beaten track, it has hardly been touched by progress. With the removal of tv aerials, telephone wires, and such signs as "Lyons Maid Ice Cream Sold Here" (only during shooting, of course, as the crew and spectators of which there are hundreds need refreshment) and some permanent renovations or temporary adjustments, art director Ed Graves and British associates have put the clock back 100 years so that the mail coach and period costumes seem more in keeping than the unit.

But it would be wrong to say nothing has disturbed its peace before. The Danes suffered defeat nearby when there were only three digits in the years; it was mentioned in the Domesday Book; it was once owned by Falstaff himself; and it was the home of the weaver who gave his name to blankets. I doubt, however, whether it has been so much in the news or so active as since APJAC Productions arrived. The Royal Fine Art Commission described changes as sacrilege, and someone is alleged to have tried to blow up a temporary set. However, the local authority, which has given every possible assistance, regards them as beneficial. Television will now be piped from a master antenna, concealed in the woods by 20th-Fox.

I made the 100 mile trip west for a weekend and should stress that this is a Hollywood film and not a British picture on location. American key technicians are augmented by temporary British personnel, and when the segment is completed, the main unit will fly to the West Indies for sequences before returning to California for the studio work.

JACOBS AND FLEISCHER MUST BELIEVE THAT ANYTHING DISNEY CAN do, they can do better. They are using animals where he reverts to the drawing board, and I really felt that I was in the animal kingdom. Hundreds of horses, cattle, and sheep are in a corral , and more exotic species are housed in a circus which has pitched its Big Top nearby. The animal stars with their doubles and stand-ins have "luxury" accommodations. They are as temperamental as humans. I visited the cottage where the chimpanzees live with their keepers from California's Jungleland in adjacent rooms. They have their own kitchen with refrigerator and other refinements, and I showed Chee-Chee her photo in a recent MPE. Not being able to converse with animals, I do not know what her raspberry sound signified, but the hell that her stand-in raised could only mean pure jealousy. The trainer assured me the chimps were enjoying themselves but could not stand the rain. Who can? Others reeled off their animal's screen credits, and a bloodhound gave a definite gosh-how-many-more-times-am-I-to-hear-it look as the proud breeder said that he had appeared in the main titles for "The Chase."

On a hillside, Fleischer was shooting Rex Harrison as Dolittle in one of the 13 song and dance numbers, "Talk to the Animals." It was uncanny. 75 sheep, 65 cows, 65 horses, and Polynesia the parrot were on call, and a shepherd with his wonderfully trained dogs succeeded in getting them to converge on Rex to match incredibly the artist's original drawings. It took enormous patience and many takes. When everything was going perfectly, a sheep had to behave bang in front of Robert Surtees' massive Todd AO camera in a manner which could never be condoned in a family entertainment! "Cut," called the operator, and the sun went behind a cloud—for the rest of the day. "Of course, things will be different when we get back to California," I overheard a handler remark. "Then we shall be dealing with trained animals." We can take cracks about the weather but about our animals—never! Seriously, all were delighted with practically everything.

THE BACKSTAGE ORGANIZATION FOR SUCH A LOCATION IS A STORY IN itself. Production manager William Eckhardt and his English counterpart, John Bremmer, have taken on the ground floors of many houses as offices for the massive administrative work, and various departments and many extra telephones have had to be installed. Appropriately, publicity is in the building used in the film for the "Licensing Commissioners for the Rural District," the department responsible for inns. Heading this setup is Patricia Necombe, formerly with Jacobs in his publicity days, who is as hard working as she is decorative and has left Rogers and Cowan for this assignment. Jack Hirshberg and Lily Poyser are American and British unit publicist respectively.

They have a big task. "Doctor Dolittle" is not all that well known internationally, but then few here had heard of "Mary Poppins" before Disney landed her by umbrella. I am not alone in having to admit on first hearing of the project that I wondered why 20th-Fox should make a sequel to "Fair Lady." Columnists and tv units from all over the world have been visiting Castle Coombe—sorry, Puddleby-on-the-Marsh—and impressive coverages are appearing. Additionally, the company's own 35 and 16mm cameramen were at work stockpiling material so there should be no doubts by release.

Everyone seemed remarkably unperturbed even by those traders who were threatening to demand compensation for loss of custom through the filming and parents who were disappointed that bad weather was causing circus sequences to be transferred to Hollywood, thereby doing their children out of extra work. No one seemed calmer than Jacobs. He even wanted to talk about future projects. For me, however, the weekend was for the animals. Though I have still to learn how to converse with them in their own tongue, by the end I was pretty adept at rounding up recalcitrant beasts for publicity photos.

Roll on, Christmas '67. Exhibitors whose bids are accepted and patrons will be in for a whale of a time when "Doctor Dolittle" opens. How do I know? Hell—the animals told me!

San Francisco Festival To Boost New Directors

SAN FRANCISCO—The San Francisco International Film Festival has announced a search for four new American motion picture directors and plans to show their work during the 10th annual Festival, Oct. 20–30, according to Shirley Temple Black, chairman of the event's program division.

Last year, the Festival, under new sponsorship by the Greater San Francisco Chamber of Commerce, began a new directors' series which was well received by audiences and critics, according to Mrs. Black. Films by 10 young American directors were shown at midnight at a San Francisco theatre last year. "This year," Mrs. Black said, "we want to increase the stature of this series and will select four films by four new American directors, which will be presented in the Masonic auditorium, at 4 p.m. on the two Saturdays and Sundays during the event."

Albert Johnson, program coordinator for the Festival, who was instrumental in organizing the new directors' series last year, said the series was the Festival's way of recognizing new talent. He said American directors who have only made one or two films will be eligible for consideration. They need not necessarily be independent directors, he said, but could be affiliated with a studio or production company.

Para. Promotes Desatnick

NEW YORK—Richard Desatnick has been appointed advertising coordinator for Paramount Pictures, it is announced by Joseph Friedman, vice-president and director of advertising and public relations.

In his new post, Desatnick will report directly to Mort Hock, Friedman's executive assistant for advertising and merchandising.

Desatnick has served as assistant to the advertising manager for the past 18 months. Prior to joining Paramount, he was an account executive with the Charles Schlaifer Agency.

Texas Needs New Statute To Dodge Daylight Time

AUSTIN, TEX.—Texas Attorney General Waggoner Carr said that Texas must go on daylight saving time next April unless the legislature passes a law specifically exempting the state from Congress' daylight saving law.

Lt. Gov. Preston Smith, in addition to holding the state's second highest office, is also a theatre operator. He had asked Carr if Texas needed to reenact a 1947 law making Central Standard Time official for Texas. Congress said states could stay out of the annual daylight saving time changeover, but only if they passed a law exempting themselves.

Carr's opinion said Texas' 1947 law would have to be amended if Texas wanted to stay on CST because the law does not require the entire state to observe CST, a condition placed by Congress on state exempting statutes.

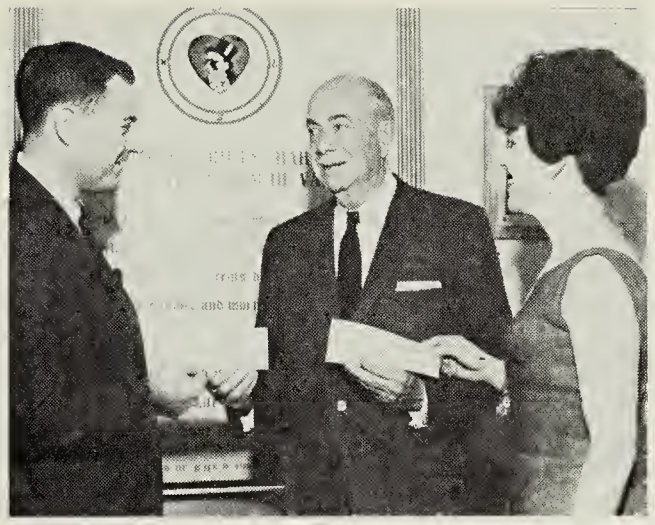
Smith was asked if he would push for such an amendment in view of Carr's opinion. "If the economic interests of Texas are better suited with either one, that's the one I'll be for," Smith stated.

ALBANY

United Artists promoted booker Ronald Pure to salesman in the Philadelphia branch. . . . Herbert Schwartz, who recently advanced from Albany to Albany-Buffalo branch manager for Columbia Pictures, started with the company as a student salesman in 1950 in Cincinnati. He was to be given a testimonial dinner at Hellman Thruway Motor In. . . . Esquire Theatres of America opened its Twin-City Drive-Ins at Memands, under the management of Charles Wolf, from Texas. Construction problems delayed the premiere, originally set for the Memorial Day weekend. The 700 and 500 car units show different pictures, with one of the top pictures booked being Warners' "My Fair Lady" for a week.

BOSTON

The Variety Club of New England will honor two retiring showmen, Harry Rogovin, for 42 years district manager of Columbia Pictures, and "Bucky" Harris, veteran press representative, field exploitation chief at Universal Pictures. . . . Carl Goldman, executive secretary and legislative counsel of Theatre Owners of New England, has arranged for an air-conditioned bus to take film row people who are limited to only one day to the annual TONE-NAC convention in Bretton Woods, White Mountains, N.H., in the Mt. Washington Hotel Aug. 29–31. The bus will travel on Aug. 31, leaving early in the morning and returning late at night so that travelers will hear the speakers and attend the business sessions of the joint convention. . . . Boston had a resurgence in motion picture business this summer with "Who's Afraid Of Virginia Woolf?" at the Astor and "Torn Curtain" at the Music Hall pulling lines nightly. . . . E. M. Loew has moved his offices to a new building he purchased on Tremont street in downtown Boston from his longtime location atop the old Strand on Huntington avenue, later the Capri, which is now being demolished. The new building headquarters all of E. M. Loew's enterprises, drive-in theatres, hardtop theatres, race tracks, hotels, and the Latin Quarter, N.Y. Five floors are in the new building which contains a modern screening room. . . . "Hawaii," part of which was filmed in Sturbridge Village in Massachusetts, gets its New England premiere in two theatres at the same time, a first for this section, the Music Hall and the Gary on Oct. 20. . . . Joe Rossi, branch manager of National Screen Service, is promoting deluxe standees for lobby displays in theatres and reports a big demand for them and a complete new line of aluminum frames. . . . Many film personalities are appearing at summer theatres in Massachusetts. Maureen O'Sullivan and Chester Morris are in "The Subject Was Roses," playing at the Dennis Playhouse on Cape Cod in Dennis, Mass. . . . Warner Bros. plans a selected run of "Who's Afraid Of Virginia Woolf?" following its first run at the Astor. . . . "Walk Don't Run" at the Sack Savoy had a NEAAU sanctioned five mile foot race to stimulate interest in the New England premiere, and the promotion was planned by Alan Friedberg, general manager of Sack Theatres, and John Markle, film exploitation head of Columbia here in Boston. . . . Ben Sack, president of Sack Theatres, was undaunted by the airline strike, and took his yacht, "Grey Mist," to New York to meet with home company office executives and took a look at new pictures for the fall and winter season. He was accompanied by Mr. and Mrs. Alan Friedberg, general manager for Sack Theatres. . . . "The Shop On Main Street" (Promenade) has set a record at the West End Cinema. Now in its 10th week, it is the longest running film since the E. M. Loew house opened.



Dave Smerling, chief barker, Variety Club of Illinois, Tent 26, and Mrs. Madge Raymer, of the woman's auxiliary, recently presented checks totalling $43,-883.67 to Albert Pick, Jr., chairman of the board, La Rabida Sanitarium.

BUFFALO

Mrs. Thomas N. O'Donnell is chairman of the Junior League sponsorship of three performances by the Metropolitan Opera National Company in September at Shea's Buffalo. The three performances, Sept. 26–28, are being sponsored by the League and the University of Buffalo Scholarship Fund. . . . Carl Schaner has put over another goodwill stunt for his Century in downtown Buffalo. He has arranged to have the Buffalo Evening News and the Retail Merchants Assn. stage their fashion show for girls of teen and college age on the stage of the theatre Aug. 18, 19, and 20 at 10 a.m. each morning, with Bobby Sherman, tv, radio, and recording favorite as one of the stars. Admission is free. . . . Dennis Carey, newcomer in the exhibition end of the industry, has been appointed assistant manager at Schine's Granada in north Buffalo, succeeding John A. Locke III, who leaves Buffalo for Boston with his family on Aug. 20 to enter a college there and resume his education. Joseph P. Garvey, managing director of the Granada, leaves soon for a motor vacation through New England and New York, with Doug Seil, a former assistant, taking over. . . . Sidney J. Cohen, president, Allied Theatres of New York State, Inc., attended the testimonial dinner in Albany in honor of Herb Schwartz, new manager of the Columbia Pictures exchange here. He succeeds Ben Felcher, resigned. Schwartz will continue to supervise the Albany exchange. Herb Gaines was chairman of the testimonial dinner in Albany, with Sylvan Leff and Howard Goldstein as co-chairmen. . . . George Olesnicki and Gunther Schumacher, former Foreign Legionnaires, were in Rochester to do some advance promotion for Universal's "Beau Geste." Jerry Lewis opened his variety show, in which he appears in person, on Aug. 1 at Melody Fair in Wurlitzer Park on the Niagara Falls Boulevard. . . . In a recent edition of the Tonawanda (N.Y.) News, that paper said: "Tonawanda is awaiting a court decision in a dispute with the Young Street drive-in theatre. City Attorney Herbert J. Heimerl, Jr., said a hearing took place about two weeks ago in State Supreme Court, Buffalo, before Justice Thomas O'Donnell. The city (Tonawanda) started legal action against the drive-in, now called 'I-290 Drive-In' but previously known as the Young Street Drive-In. Tonawanda is attempting to force the theatre to comply with a municipal licensing ordinance. Mr. Heimerl said the theatre owners refuse to obtain the required license. Before the drive-in opened last Sept. 15, the Common Council adopted an ordinance setting the license fee for drive-ins at $1 for each speaker. The Young Street Drive-In has about 1,000 speakers. A spokesman for the drive-in said the owners contend the ordinance is 'not fair because of the exorbitant fee provided.' He said the license fee is the highest in the state. Most communities require a license but for a nominal or no fee, he said. Mr. Heimerl said the Council instructed him to take legal action against the drive-in. The theatre is being permitted to operate, he said, because if the city forced it to close and lost the case, the drive-in later could sue for damages it could claim it lost while it was closed. The drive-in changed ownership in May, but Mr. Heimerl said he did not believe this would affect the case." . . . Georgette Stephen, daughter of Sarkes Stephen, manager, Wehrle Drive-In, recently acquired by Jo-Mar Enterprises, Inc., of Rochester, was married to Mickey Christie of Christie's restaurant. . . . Jake Stefanon, district manager, Blatt Bros., and co-chairman of the annual golf tournament of the Variety Club of Buffalo, declares the event attracted the largest turnout on record. The affair was held at the Erie Downs Golf and Country Club in Canada. Jack Chinell, who was general chairman, turned in the lowest gross for a Tent 7 barker, and Joe Benzak, Western Automatic Vending Corporation, had the lowest gross for a non-member. . . . Carl Schaner, managing director, Century, downtown Buffalo, is enthusiastic over the boxoffice figures tacked up by "Who's Afraid of Virginia Woolf?" The attraction is doing record business daily. Jake Stefanon, district manager, Blatt Bros., announces that the same film, which is having an exclusive first-run at a drive-in, the Park in Ebenezer, turned in the highest gross on record at that ozoner. . . . Irving Shriffin, Columbia exploiteer, was in tub-thumping for "Three on a Couch," starring Jerry Lewis, which opened at the Abbott, Apollo, Bailey, and Star hardtop theatres and the Arrow, Sheridan, and Star drive-ins. . . . Charlie Funk, advertising-publicity representative for 20th Century-Fox, aided Frank Arena, managing director, Shea's Buffalo, on the advance campaign on "The Batman," one of the features of which was a big tv spot campaign on the local ABC outlet, WKBW-TV.

CHARLOTTE

The City Council at Durham, N. C., has awarded Trio Theatres a renewal of its lease on the Criterion building over the protest of Mrs. Maggie Dent, operator of the Rialto, who also sought the building since the Rialto is to be razed in connection with the city's downtown redevelopment project. Mrs. Dent, who submitted the only other bid on the lease, contended that the Trio higher bid was not valid because it was accompanied by a cashier's check when bid specifications called for financial backing in the form of "cash or a certified check." Her attorney argued that she had complied with the specifications by submitting a certified check and emphasized her need for new quarters because the Rialto is slated for demolition. . . . Plans have been announced for the construction of a new 750-seat motion picture house in the Golden Gate Shopping Center at Greensboro, N. C. The house, to be operated by Stewart and Everett Theatres, Inc., Charlotte, N.C., is expected to be open by Christmas and will be named the Golden Gate. Cost of the project is estimated at $250,-000. Construction of another new theatre, The Terrace, is underway at the Friendly Shopping Center at Greensboro and also is expected to be ready about Christmas. These are the first new motion picture houses to be built in Greensboro in 25 years. At the ground

breaking for The Terrace, which is to be operated by North Carolina Theatres, plenty of popcorn was on hand for everyone who attended. Among those participating in the ceremony was Ned McGill, Greensboro manager of N. C. Theatres, and Mayor William K. Trotter, who turned the first shovel of dirt.

CINCINNATI

Roy B. White, head of Mid-States Theatres, operators of Times Towne Cinema, Mariemont Cinema East, and the Hollywood Theatre, Cincinnati, has announced that bids are now being taken for the construction of the ultra-plush Carousel Cinema. The theatre will be built on Reading road, directly across the street from the famous Carousel Motel. "This will be the ultimate in theatre design, with plush seating, carpeting, pleasing colors, and posh decor in all respects," White stated. The latest innovations in projection and sound equipment will be installed to give eye and area the best in film presentation. The new theatre was designed by Pansiera, Dohme and Tilsley, architects, who also designed the plush New Salem Mall Cinema now under construction in the deluxe regional Salem Mall Shopping Center, Dayton, O. . . . Film Row personnel changes include booker John Kallmeyer, 20th-Fox, to Warners; Jeff Ruff, Universal, succeeds Kallmeyer as 20th-Fox head booker; and Jack Kirshbaum, AA, replaces Ruff at Universal. . . . Nancy Keyes, a former Film Row office staffer, is secretary to Bennett Goldstein, Interstate Theatre Services, Inc. . . . Mary Ann Perrino, Paramount office, has resigned to marry Thomas Hobing. . . . Ginny Wykoff, UA booker's secretary, has announced her engagement to Lee Roseberry. The wedding will be in October. . . . Columbia's "Wrong Box" was very well received at its preview. Film opens Aug. 26 at the Esquire, Guild, and Hyde Park.

DALLAS

Morris E. Lefko, vice-president and general sales manager, and Louis Formato, assistant general sales manager, from Metro-Goldwyn-Mayer, held a three day sales conference for the company's division sales managers. The company's release plans for the 1966–67 season were discussed with division managers. They included Herbert H. Bennin, southern division manager; Fred H. Hull, southwest division manager; and William J. Devaney, west coast division manager. This was followed by a meeting with local exhibitors. . . . Harold T. Lewis, projectionist at the Delman, is hospitalized in the Will Rogers Hospital following surgery for a lung condition. During his illness, members of Operators Local 249 are filling in for him at the Delman. . . . Dan Eddy, chairman, and three members of the Dallas Motion Picture Classification Board for the City of Dallas, were guests of Celebrity Table on KVIL. Frank Fileso, host of the series, discussed the ordinance created by the Dallas City Council to classify motion pictures suitable for persons under 16 years of age unless accompanied by a parent or adult. The seven month old organization, composed of nine members plus three alternates and one Spanish alternate, has reviewed 650 movies since January of this year and ruled 15 movies unsuitable. Eddy stressed the point that the board cannot censor a movie; they only look for things that are designated in the city ordinance and make recommendations regarding a movie. The board members discussed what they look for and how they reach a decision. . . . Tim Stamps, formerly a booker for Wallace Blankenship Theatres Circuit, is now a



Anouk Aimee and her husband, Pierre Barouh, who co-stars with her in Allied Artists' "A Man and A Woman," recently arrived at Kennedy International Airport, New York, with their cocker spaniel, Lola. They met and were married while making the film, which won the grand prize at the 1966 Cannes Film Festival.

booker for the local United Artists exchange. . . . The first production of Gemini Pictures, Inc., "Music City, U.S.A.," a motion picture featuring country music, will be given a multiple opening about Sept. 8 in the Dallas and Fort Worth area. Blanket coverage of other Texas areas will follow. Richard O'Connell, a partner in Gemini with Preston Collins, was in the city to talk with exhibitors headquartering here concerning the release of the film. The film was made entirely in Nashville, Tenn. . . . "John F. Kennedy: Years of Lightning, Day of Drums" has been booked to open at the Festival on Sept. 21, with three showings scheduled each day and extra showings on weekends. . . . Another documentary, this one dealing with the assassination and the killing of local police officer J. D. Tippit, is scheduled to premiere here around the same time. The film made by Emile deAntonio and Mark Lane, "Rush to Judgment," was filmed in Dallas. . . . The City of Tyler has gone all out to welcome Carroll Baker to Texas for her musical comedy bow as Lorelei Lee in the current Dallas Summer Musicals production of "Gentlemen Prefer Blondes." Miss Baker was a guest of honor at a luncheon and was presented with a proclamation which has designated the current week as "Carroll Baker Week in Tyler." During the week, five of Miss Baker's motion pictures are being shown in Tyler. Tyler theatres sponsored a contest in which entrants were asked to give the titles of the long list of motion pictures in which Miss Baker has appeared. The contest attracted 4,000 entries. The winners were guests at the opening of the musical last Monday. . . . It was a baby daughter, to be named Jarla Deann, for Jan Schell of the United Artists exchange. . . . George Havens, known as "The Little Cowboy," who has appeared in a number of Hollywood movies and as a standin stuntman, is now a successful Baptist evangelist and is also known as the "Circuit Ridin' Preacher." . . . Patricia Warren has gone to work for Don Foster of United Screen Arts. She was formerly with Warner Bros.

DENVER

Fox Inter-Mountain Theatres, Inc., opened its newly remodeled Esquire last month with "The Blue Max." Tony Wonsetler is manager of the house, which has undergone a $160,000 overhaul. Everything inside and out appears to be new, even the reserved seat policy and upped admission. . . . The Rocky Mountain Motion Picture Associates Fun Jamboree has been set for Sept. 13–14. The two day event will include a golf tournament, stag dinner, and calcutta. Co-chairmanship is in the hands of Joe Kaitz, Warners branch manager, and Don Gallagher, Western Service and Supply Co. . . . An auto accident narrowly missed causing serious injury to Hazen Felix, wife of Jack Felix of Favorite Films. . . . Involved in another serious accident was another person associated with the industry, John Leonard Steele, son of Mr. and Mrs. Leonard Steele, owners of the Kar Vu Drive-In, Brighton, Colo. Leonard, Jr., was taken to Colorado General Hospital following the smashup near his home city of Brighton. . . . Dorrance Schmidt has closed permanently the Trail Theatre, Bridgepost, Nebr. . . . Alertness of Denver police caught red-handed suspected robbers of the Western Service and Supply Co.

HOUSTON

Fess Parker, seen as "Daniel Boone" on television, was scheduled to come to Houston for the premiere of his latest motion picture, "Smoky." The film is based on Will James' famous novel about a magnificent horse. . . . City councilman Robert S. Webb urged that the city censor questionable movies. The city's tax assessor and collector, Burford Rodgers, is the city censor, and Webb said that he wished that there could be a continuous check on foul movies. He suggested that Rogers be given some help, perhaps in the form of a committee. . . . "The Sound of Music" at the Alabama, where it opened on March 31, 1965, has been seen by nearly a million persons and has established a record in Houston. That record goes for Texas as well. The showing of "The Sound of Music" began its 70th week here, its 69th in San Antonio, and the 71st in Dallas. Significantly fewer persons have seen the film in the other Texas situations. The film record here was held jointly by "My Fair Lady" and "Oklahoma!", each of which played here for 43 weeks and to undisclosed total audiences. A run of 80 weeks, or more than a year and a half, seems possible for "The Sound of Music" here, and the total audience will go well beyond a million persons. "The Bible" has been booked to open in early October at the Alabama, which would mean the "Sound of Music" would close at the end of its 81st week, but under some circumstances, the film would continue its run with "The Bible" being postponed. . . . Hollywood film star Mickey Rooney was due to open at the Houston Music Theatre in the stage production of "A Funny Thing Happened on the Way to the Forum." . . . The big Saint Joseph's Hospital benefit in October at Jones Hall here will honor Bob Hope and his wife Dolores for their many services to charity. . . . A number of Hollywood film stars are expected to be flown in to Houston on Sept. 10 for the world premiere of the new Ice Capades show. . . . Ed Henderson, film producer, and his family are on a combined business and pleasure trip to Hollywood. . . . The Houston's Music Theatre's second season will open Aug. 30 with Hollywood screen singing star Rudy Vallee in "How to Succeed in Business Without Really Trying." Hollywood singer Jane Powell will star in "Brigadoon" on Sept. 20. Dame Judith Anderson will be seen in "Medea" scheduled to open Oct. 4. Marjorie Lord will star in "Mary, Mary" opening Oct. 18, and the series will end with Pat Suzuki playing her original Broadway role in "Flower Drum Song" opening Nov. 1.

JACKSONVILLE

Richard Lewis, former head booker in the 20th-Fox branch office who resigned to accept an appointment with the U.S. Postoffice Dept.,

has rejoined the industry on a part-time basis. He and Mrs. Lewis are using their home as an office to handle booking and distribution in the Florida territory for Magna Pictures Corp. . . . Free motion pictures are being presented each Wednesday night in the auditorium of the downtown Public Library across from the Imperial and Empress theatres. All programs consist of travel films, and "capacity audiences have attended every showing since the series began several weeks ago," stated Jeff Driggers, head of the library's art and music division. . . . Earl Turbyfill, local independent film booker, attended the July 26 grand opening of the 999-seat Cinema 70 Theatre at West Palm Beach, a new unit of Orange State Theatres, headed by Clyde Hall. . . . A special showing of the President John F. Kennedy story, "Years of Lightning—Day of Drums," has been scheduled for the Preview Theatre. Also set for a special showing is the new 20th Century-Fox adventure film, "Fantastic Voyage." . . . The U.S. Navy's Shangri La, one of the largest of the world's "flat-tops," arrived at its home port of nearby Mayport after a long tour of duty at sea. Shore leave for thousands of sailors from the Shangri La and its auxiliary vessels gave a needed boost to attendance at local motion picture theatres. Among those flocking ashore was Mike Gifford, son of Mrs. Rex Grimm of Warner Bros. . . . An attempt was made in the summer of 1965 to convert the suburban Lake Shore Theatre from a conventional double-bill neighborhood independent theatre, operated by Maurice Magnam, into a unit of a nudie circuit operated by LeRoy Griffith, and a flood of protests by Lake Shore residents and merchants resulted. Following some court action by Judge Marion W. Gooding and Assistant State Attorney Edward M. Booth, the Lake Shore's new policy was abandoned. However, 13 months later in June 1966, the nudie policy was again instituted at the Lake Shore, now renamed the Lake Shore Follies, by Griffith. Apparently, no community protests have been forthcoming in the first few weeks of operation. The theatre's ads state "adults only must show I. D. or proof of age." Griffith has operated the Roxy, another nudie house, for the past several years without public opposition. The Roxy is situated in a tenderloin section of town unlike the Lake Shore, which is in a middle class neighborhood. . . . Sunny Acres Park, well developed recreational area for mentally retarded and physically handicapped children, is now serving more youngsters than ever before as it has been opened to students of the Pine Castle School, a privately endowed institution for teaching the menally retarded. Sunny Acres is a creation of the Motion Picture Charity Club of Florida. . . . "Doctor Zhivago" went into its third month at Sheldon Mandell's Five Points, and four first-run houses of Florida State Theatres opened with varied and crowd-pleasing programs. Heading the boxoffice bonanza for the week and perhaps for the year is "Who's Afraid of Virginia Woolf?" at the downtown Center, where it is expected to set new records for attendance and dollars. The Florida opened with "A Fine Madness." Foreign film addicts were flocking to see Simone Signoret and Yves Montand in "The Sleeping Car Murder" at the San Marco Art, managed by WOMPI Iva Lowe. The magic of the Disney name and Dick Van Dyke became the biggest draw of the year for the Edgewood as "Lt. Robin Crusoe, U.S.N." went up on its marquee. . . . Mrs. Herman B. Meiselman, whose husband operates five theatres in the Jacksonville area, died at their home in Charlotte, N.C. Other survivors are two sons and a sister.



Richard Kahn, national director of advertising, publicity, and exploitation for Columbia Pictures, recently visited with Ann-Margret on the set of "Murderers' Row" during a trip to Hollywood.

MIAMI, FLA.

Norman M. Kranzdorf, vice-president and general manager of Food Fair Properties Agency, Inc., announced that a 1,000-seat first-run motion picture theatre is to be built in the Philips Highway Plaza Shopping Center in Jacksonville, to be operated by Kent Theatres, Inc. The construction of the theatre by D. O. Foshee, Inc., marks the start of an expansion project at the shopping center. Lewis C. Medlin is architect for the theatre, which is to be opened by Christmas, 1966. . . . Harry Botwick, southern division manager for Florida State Theatres, announced the promotion of Hal Stanton to be supervisor of all Florida State Theatres in Broward County. This is in addition to Stanton's duties as manager of the Hollywood Mall Florida. Stanton is a 15-year veteran with FST. . . . Wometco Enterprises, Inc., announced that the Canawest division of its wholly-owned subsidiary, KVOS-TV (B. C.) Ltd. has acquired the operations of Master Films (Alberta) Ltd., Calgary, Alberta, Canada. The combined operations of Master Films with other Canawest operations will bring increased facilities, equipment, and personnel to further expand Canawest's capacity for the production of animation, film strips, documentaries, and television commercials. . . . In conjunction with the Miami News and Burdine's Department Store, Wometco Theatres promoted a "Batmobile" building contest, with prizes going to youngsters in the 14–19 age group who created the best motorless vehicle similar to those made for the soap box derby. First prize was a promoted Honda. . . . Personal appearances have been set locally for Fess Parker, star of "Smoky," opening in six greater Miami Wometco houses and their drive-ins in Ft. Lauderdale and Lake Worth.

MEMPHIS

Gene Thompson, Mountain View, Ark., announces that the Stone Theatre has closed and that Stone Drive-In, Mountain View, has opened. . . . Marianne Bartlett, president, local WOMPI chapter, announces the following committee chairmen: Lois Boyd, Film Transit, program; Margaret Irby, Howco, membership; Lurlene Carothers, United Artists, publicity; Lois Evans, Film Transit, finance and by-laws; Deltine Winters, Malco, bulletin; Martha Sappington, Columbia, Will Rogers; Leone Cooper, Malco, community service; and Betty Bell, Film Transit, industry service. Lurlene Carothers, immediate past membership chairman, reported as new members for the past year: Lois Boyd, Film Transit; Martha Sappington, Columbia; Marjorie Malin, Exhibitor; Betty Bell, Film Transit; Fentress Carr, Malco; Elizabeth Coleman, Malco; Nadene Barber, Malco; and June Creasy, Malco. Martha Sappington and her Will Rogers committee recently collected at Loew's State. Local WOMPI delegates for the Des Moines' International convention will be Marianne Bartlett and Lois Boyd, with Lurlene Carothers as alternate. . . . Robert Jennings, movie critic for the Commercial Appeal, reviewed his experiences using the title: "In Movies' Gloom, Reviewer's Blushes Bloom." Discussing special press screenings and the first showings of a movie for review purposes, he wrote: "Relative seclusion, once you're used to it, is splendid for concentrating on the movie. But there is an even more pertinent advantage to the lonely darkness. It's great cover for the embarrassment which movies now often seem designed to provoke, as once they sought to entertain." Jennings reflected that it is possible the future might bring as a rare sight actresses and actors wearing full complements of clothes. He asked: "Will the language that Warner Bros. seems to feel can enter the vocabulary without corruption only at age 18 be the screen's lingua fraca of the 1970s? What will that leave for the 1980s? But no matter how far movies may go, you have to credit them with forewarning their patrons. A movie with any chance of exploitation on a lascivious basis will be so boomed." The reporter advised those who "can't stand the heat to stay out of the kitchen . . . this makes easier the functioning of that most perfect form of censorship, failure of the box-office. If the ticket-buying public does not want ashcan movies, in whatever guise offered, it need only pass them by. It is difficult to rebut movie people who say they merely furnish the product the public demands." The article deplored the practice of spiking an otherwise commendable movie with gratuitous scenes of erotica, in no way indispensable to effect, thereby besmirching quality. . . . Paramount, where "Sound of Music" is well into its second year, continues with its Saturday morning "Popeye Prize Party," promoted for the kiddie audience. Discount coupons are given by merchants in the large suburban shopping center where the Paramount is located. In addition to color cartoons, a feature picture, and a contest, there are games for the kiddie audience.

NEW HAVEN-HARTFORD

Two small-town Connecticut situations—the Rialto, Windsor Locks, and the Abby, Southington—will resume weekend operations in September. Now shuttered theatres are owned by the Windsor Locks Rialto Corporation and the Southington Colonial Corporation, respectively. . . . Alfred Alperin, resident manager for General Cinema Corporation at the 2,070-car capacity Meadows D-I, Hartford, the state's largest, hosted a "Dragster Jubilee Special" on his patio while playing Universal's "Munster, Go Home!" A special "Munstermobile" convertible dragster was featured, plus personal appearances of regional "drag racing" names. . . . Industry pioneer Mickey Daly has dropped Monday through Thursday performances at the 1800-seat Daly, Hartford, first-run Latin American film outlet. . . . The Lucca family-operated 900-seat, subsequent-run Lyric, Hartford, brought back MGM's "North by Northwest" and A-I's "Battle of the Drag Races," charging 90 cents for adults and 35 cents for children. The theatre is now open Fridays through Sundays only. . . . Bernie Menschell, Outdoor Theatres Corporation of Connecticut president, is now screening the main feature first Sundays through Thursdays

at the Pike D-I, Newington, and Manchester D-I, Bolton Notch. . . . The Rivoli, West Haven, is running matinees on Wednesdays and Saturdays. . . . Redstone Theatres' deluxe Cinema Two, West Springfield, Mass., has a new youth price ($1.50 all shows) in effect for Warner Bros.' "Battle of the Bulge. . . . William Smith, Republican Town Chairman of suburban East Hartford, intends to oppose a second extension of the deadline for Oak Ridge Development Corporation, which is planning a multi-million dollar regional shopping center, including a twin motion picture theatre, in the town's South Meadows District. Smith and other Republican leaders want the tract to be used for consruction of high-rise office buildings and research and development facilities. . . . The suburban Plainville, Conn., Zoning Board of Appeals has approved a Perakos Theatre Associates petition to build a 1200-seat motion picture theatre on a tract of land directly opposite the P-T-A Plainville Drive-In on Route 72. The site is approximately 10 miles from downtown Hartford. . . .

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Mrs. Zena Ginsberg looks over her first prize in "The Glass Bottom Boat" contest sponsored for the MGM film by Baltimore, Md., radio station WFBR and the four theatres which played the Doris Day starrer. Ed Graham, WFBR disc jockey, who conducted the contest which resulted in over 5000 entries, looks on.

Robert Tirrell, metropolitan Hartford district manager for Lockwood and Gordon Theatres for five years, has resigned. Pending announcement of a new affiliation, he is continuing on a part-time basis with the circuit as manager of the East Hartford Drive-In. . . . Broadcast-Plaza, Inc., owner of downtown Hartford's $100 million Constitution Plaza development, has disclosed plans for inclusion of a 500-seat motion picture theatre at the corner of Columbus boulevard and Kinsley street, with an overhead pedestrian walkway to the Plaza. Just what interests would operate the theatre is yet to be determined. An 800-seat theatre is included in blueprints for second-phase development of the $12 million Bushnell Plaza commercial-deluxe apartment complex several blocks to the southwest of Constitution Plaza. This, too, is yet to be leased to exhibition interests. . . . General Cinema Corporation, Boston, one of the country's fastest-growing circuits, has leased the Blue Hills Drive-In, suburban Bloomfield, for 20 years from LeRoy Enterprises, Hartford, for an undisclosed sum. The 800-car capacity drive-in had been operated since the early 1950s by the father-and-son team of Peter and Milton LeRoy. Alfred Alperin, for the past seven years manager of GCC's Meadows, Hartford, largest drive-in in Connecticut, has been given newly-created responsibility as GCC city manager, supervising the Meadows and the Blue Hills.

NEW ORLEANS

Winners of trophies in the golf tournament held in connection with the recent joint convention of the Mississippi Theatre Owners Association and Louisiana Association of Theatre Owners were W. A. Prewitt, Jr., Temple, Texas, and his son, W. A. Prewitt, McComb, Miss.; Bert Jordan, Coca-Cola Company; Don White, National Carbon Company; Jim Ronsick, MGM Memphis branch manager; John Richards, Richards Center, New Orleans; Paul Hargett, Columbia Pictures' Atlanta branch manager; Chester Briney, Manley Popcorn representative in Memphis; Mrs. Jimmy Tringas, Tringas Theatres, Fort Walton, Fla.; and Tom Owens, Blevins Popcorn regional supervisor of sales offices and warehouses. . . . The winding streets, courtyards, shops, and restaurants of old New Orleans circa 1850's have taken a place in Disneyland, U.S.A. The unveiling of the New Orleans square took place in ceremonies presided over by Mayor Victor H. Schiro. Disney already has a key to the city presented to him some time ago when he visited New Orleans. . . . Eagle eyed Tommy Griffin, New Orleans States Item Reporter, stated that Warners' "Battle Of The Bulge" had found type billing at the neighborhood Tiger, which is situated between a pizza place on one side and a doughnut shop on the other. . . . Gulf States Theatres will keep the Teche, Ruston, La., inactive through August to mid-September. . . . Southern Amusement Company, Lake Charles, La., have taken over the operation of the Midway Drive-In, West Lake, La., owned by Ed Jenner and Marvin White. Jenner will devote all of his attention to other drive-ins he operates in Laurel, Miss., and the Marrero, La., drive-in. White will tend to his other business including the self invented, new type screen for outdoor exhibition. . . . Pat McGee, recently promoted to the general sales managership of Cinema Distributors of America, was in Los Angeles and San Francisco. . . . Della Jean Favre and her husband hosted the local WOMPI at a party at her home in honor of outgoing officers. . . . Vic Maurin, Park, is observing his 50th year in the industry. . . . Mrs. W. A. Prewitt, Temple, Texas, was in to see her mother, Mrs. O. J. Kay, who was bedded at a local hospital. Her grandson, W. A. Prewitt, head of Gulf States Theatres ad-publicity, reported his grandmother's condition as satisfactory.

PHILADELPHIA

The Motion Picture Associates Foundation will hold a $100 per couple testimonial dinner in honor of Jack Beresin's 75th birthday at the Bellevue Stratford Hotel on Sept. 17. Proceeds go to the welfare fund of the Foundation. . . . Paramount branch manager Don Hicks was in Woman's Medical College Hospital. . . . Dave Milgram, TOP president and head of Milgram Theatres, underwent surgery at Einstein Medical Center, Northern Division. . . . Charles Fogel, Budco's purchasing and advertising departments, left for two years in the Army. . . . Mario Randolph is now managing the Nixon for Ellis Theatres. . . . The Paramount exchange is in the midst of Shorts Festival. Exhibitor friends are asked to cooperate by giving dates during the period from August 3–September 6. John Daly says help will be particularly appreciated by "Honey Halfwitch." . . . Industry friends of 'Miss Mac,' United Artists' Elizabeth V. Ziegler, retiring after 46 years, will tender her a dinner at the Bellevue-Stratford Hotel. . . . Tom Zaffiro, the Vine Street barber, postcarded from Ireland, where he is honeymooning. . . . General Cinema Corporation holds today (Aug. 10) a viewing of the new Cinema Clifton Heights, Clifton Heights, Pa. . . . Sympathy is extended to Florence and Estelle Wiener whose mother passed away.

SAN ANTONIO

The Loop 13 D-I, closed for some time, has been reopened. The theatre was previously operated by Gulf State Theatres. . . . Radio station K-BAT, which sponsored two special showings of "Batman" at the Texas, had the Batboat used in the movie on display at the Texas. . . . A kiddie show was presented at the Texas and Laurel with admission being six Pepsi or six Mountain Dew bottle caps.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



AUGUST 10, 1966 SECTION TWO
VOL. 76, No. 1

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Halliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed In Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Brolin, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—96m.—(WS; C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English

6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles

6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed In Thailand

6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

TERROR IN THE CITY—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

DISK-O-TEK HOLIDAY—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
MAGIC WEAVER, THE—(C)—Fairy Tale
NIGHTMARE CASTLE—Barbara Steele
OH! THOSE MOST SECRET AGENTS—(C)—Franco and Ciccio
ONCE UPON AN ISLAND—(C)—Hans Peterson, Chita Norby
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers

6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house

6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made

6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Bleir—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English-Landav

6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed In English—Reissue

6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... UA
Agent for H-A-R-M ..... B U
Agony And The Ecstasy, The .... A2 Fox
●Alfie ..... Par.
Alice In Wonderland In Paris .. A1 Misc.
All Men Are Apes ..... Misc.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
●Alvarez Kelly ..... Col.
●Ambush Bay ..... UA
●American Dream, An ..... WB
And Now Miguel ..... A1 U

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

- Any Wednesday ..... WB
Apache Gold ..... A1 Col.
Apache Uprising ..... A2 Par.
- Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
- Arrivederci, Baby! ..... Par.
Assault On A Queen ..... A2 Par.

B

Ballad of Love, A ..... For.
Bambi-Re. ..... A1 BV
- Bang, Bang You're Dead ..... AIP
Band of Outsiders ..... For.
Batman ..... Fox
Battle of the Bulge ..... A1 WB
Beach Ball ..... B Par.
- Beardless Warriors, The ..... U
Bellboy, The-Re. ..... A2 Par.
- Bells of Hell Go Ting-A-Ling-A-Ling . UA
Beau Geste ..... A1 U
Bedford Incident, The .....A2 Col.
- Bible, The ..... A1 Fox
Big T.N.T. Show, The A2 A1
Big Hand for the Little Lady, A A2 WB
- Biggest Bundle of Them All, The . MGM
Billie ..... A1 UA
Billy The Kid Vs Dracula ..... A1 EMB
- Birds Do It ..... A1 Col.
Blindfold ..... A2 U
Blood And Black Lace ..... B AA
Blood Bath A1
- Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Boeing—Boeing ..... B Par.
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Breakfast at Tiffany's-Re ..... A3 Par.
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
- Bullwhip Griffin ..... BV
Bunny Lake Is Missing ..... A3 Col.

C

- Caper Of The Golden Bulls, The .. Emb.
- Caprice ..... Fox
- Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cave Of The Living Dead ..... For.
Cavern, The ..... A2 Fox
- Chamber Of Horrors ..... WB
Chase, The ..... A3 Col.
Cinerama's Russian Adventure . A1 Misc.
Cincinnati Kid, The ..... B MGM
- Circus of Blood ..... AIP
City of Fear ..... B AA
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
- Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
- Cool Ones ..... WB
- Covenant With Death, A ..... WB
- Convict Stage ..... A2 Fox
- Countess From Hong Kong, A .... U
Curse Of The Fly, The .....A2 Fox
Curse of the Voodoo ..... B AA

D

- Dangerous Days of Kiowa Jones .. MGM
Daydreamer, The ..... A1 Emb.
- Dead Heat On A Merry-Go-Round .. Col.
- Deadlier Than The Male ..... U
- Deadly Affair, The ..... Col.
- Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
- Devil In Love, The ..... WB
Devils of Darkness ..... B Fox
- Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
- Dirty Dozen, The ..... MGM
Dirty Game, The A3 A1
- Disk-O-Tek Holiday ..... AA
- Divorce Amercan Style ..... Col.
- Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
- Doctor Dolittle ..... Fox
- Doctor, You've Got To Be Kidding . MGM
Dr. Goldfoot And The Bikini Machine A2 A1
- Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
- Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
- Double Man ..... WB
- Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

Ecco A1
EL CID-Re ..... A1 AA
- El Dorado ..... Par.
- El Greco ..... Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... For.
- Enter Laughing ..... Col.

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

BANG, BANG YOU'RE DEAD—(C; S)—Tony Randall, Terry Thomas
CIRCUS OF BLOOD—(C)—Christopher Lee
DR. GOLDFOOT AND THE GIRL BOMBS—(WS; C)—Vincent Price, Fabian
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
TARZAN AND THE VALLEY OF GOLD—(PV; C)—Mike Henry, Nancy Kovack
TOKYO OLYMPIAD—(C; S)—Documentary
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
WAR—ITALIAN STYLE—Buster Keaton
WHAT'S UP TIGER LILY?—(C; S)—Woody Allen

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue

LT. ROBIN CRUSOE, U.S.N.—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience

THAT DARN CAT—C—116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

65025 **APACHE GOLD**—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made

66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England

66028 **BORN FREE**—D—94m.—(PV; TC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family

66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama

EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karisol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)

66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue

66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

66022 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)

66052 **LITTLE ONES, THE**—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer—English-made

67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad

66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language

MAN CALLED FLINTSTONE, THE—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families

66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

MYSTERY OF THUG ISLAND—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made

66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper

66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser

66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made

66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad

66011 **TREASURE OF SILVER LAKE**—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

THREE ON A COUCH—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back

66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help

WALK, DON'T RUN—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles

66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

WRONG BOX, THE—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
DEAD HEAT ON A MERRY-GO-ROUND—(C)—James Coburn, Camilla Sparv, Aldo Ray
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
KISS THE GIRLS AND MAKE THEM DIE—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE—(TC)—Glenn Ford, Stella Stevens
RINGS AROUND THE WORLD—(C)—Don Ameche
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TRAITOR'S GATE—Gary Raymond, Catherina VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
TIME LOST AND TIME REMEMBERED—Sarah Mills, Cyril Cusack—English-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
IDOL, THE—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
504 **LITTLE NUNS, THE**—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
PLACE CALLED GLORY, A—W—92m.—(TS; C)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66)—Okay Western—Made in Italy
513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Benquell
JACK FROST—(C)—Natalya Sedykh—Soviet-made
LOVE AND MARRIAGE—Sylva Koscina, Philippe Leroy—Italian-made
MAD MONSTER PARTY—(Animagic) Boris Karloff
O.S.S. 117 MISSION FOR A KILLER—(CS)—Frederick Stafford—French-made
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PISTOL FOR RINGO—(C)—Montgomery Wood—Italian-made
ROMEO AND JULIET—(C)—Margot Fonteyn, Rudolf Nureyev—English-made
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
SPY WITH A COLD NOSE—Lawrence Harvey, Daliah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THIRD BEST SECRET AGENT, THE—(C)—Tom Adams—English-made
WACKY WORLD OF MOTHER GOOSE—(PC)—Fairy Tale

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
AROUND THE WORLD UNDER THE SEA—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
DOCTOR ZHIVAGO—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
GLASS BOTTOM BOAT, THE—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; English titles
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
LADY L—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
MARCO THE MAGNIFICENT—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
MAYA—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops

Escape By Night ..... A2 AA
Evening With The Royal Ballet, An ..... A1 For.
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

●Fantastic Voyage ..... Fox
Fantomas ..... A1 For.
●Fahrenheit 451 ..... U
Faster Pussycat, Kill, Kill ..... Misc.
Father Of A Soldier ..... For.
●52 Miles To Terror ..... MGM
●Fighting Prince of Donegal, The .. BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Finger On the Trigger ..... AA
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Follow Me, Boys ..... BV
●Fortune Cookie, The ..... UA
●Fort Utah ..... Par.
●Frankenstein Conquers The World .. AIP
●Frankenstein Created Woman ..... Fox
Frankenstein Meets the Space Monsters ..... AA
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... Col.
●Funeral In Berlin ..... Par.
●Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... U
●Georgy Girl ..... Col.
Ghidrah, The Three-Headed Monster ..... A2 Cont.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini ..... AI
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Girl ..... A1 EMB
Glass Bottom Boat, The ..... A2 MGM
●Gnomobile, The ..... BV
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Sioux Massacre, The .... A2 Col.
Great Spy Chase, The ..... A3 AI
Greed In The Sun ..... A3 MGM
Group, The ..... B UA
Gulliver's Travels Beyond the Moon Cont.
●Gunfight In Abilene ..... U
Gunmen Of The Rio Grande ..... AA
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... Cont.

H

Hamlet ..... UA
Hansel and Gretel ..... A1 For.
●Happiest Millionaire, The ..... BV
Harper ..... A3 WB
Harum Scarum ..... A2 MGM
●Hawaii ..... UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hill, The ..... A4 MGM
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
●Hotel Paradiso ..... A3 MGM
How Not To Rob A Department Store ..... For.
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
Human Duplicators ..... AA
●Hurry Sundown ..... Par.

I

Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Is Paris Burning? ..... Par.
Italiano Brava Gente ..... A3 EMB
●It's What's Happening ..... Col.

J

●Jack Frost ..... EMB
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.

Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

●Kaleidoscope ..... WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King And Country ..... A3 AIP
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
King Rat ..... A3 Col.
●Kiss the Girls and Make Them Die..Col.
Kwaidan ..... A2 Cont.

L

La Boheme ..... A2 WB
La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Fuga ..... C For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
●Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
●Liquidator, The ..... A3 MGM
Little Nuns, The ..... A1. Emb.
Little Ones, The ..... A2 Col.
●Little Prince And The
Eight-Headed Dragon, The ..... Col.
Living It Up-Re .....A1 Par.
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
●Love And Marriage ..... Emb.
Loved One, The ..... B MGM

M

Macabro ..... AIP
Mad Executioners, The ..... A2 Par.
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
●Magic Weaver, The ..... A1 AA
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A1 Emb.
Male Companion ..... A3 For.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The ..... Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
Marco, The Magnificent ..... A2 MGM
Marriage On The Rocks ..... B WB
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... Cont.
Merry Wives of Windsor, The .. A2 For.
Mickey One ..... A3 Col.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
●Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
Moonwolf ..... AA
Morgan ..... A3 For.
Mozambique ..... B For.
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murder in Mississippi ..... Misc.
●Murderers' Row ..... Col.
Murieta ..... A1 WB
Mutiny In Outer Space ..... AA
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
Namu, The Killer Whale ..... UA
Nanny, The ..... A3 Fox
Nevada Smith ..... A3 Par.
Never Too Late ..... A3 WB
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
North By Northwest-Re ..... A3 MGM
●Not With My Wife, You Don't .... WB

O

●Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad ..... Par.

6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV, MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
PENELOPE—(PV; MC)—Natalie Wood, Dick Shawn, Peter Falk
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SPINOUT—(MC; PV)—Elvis Presley
13—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5330 (10-6-65)—Okay entry for teen set
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC; TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ARRIVEDERCI, BABY!—(PV)—Tony Curtis, Rosanna Schiafino

DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—John Ireland, Virginia Mayo
FUNERAL IN BERLIN—(C)—Michael Caine, Eva Renzl
HURRY SUNDOWN—Michael Caine, Jane Fonda
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
RED TOMAHAWK—(TC)—Howard Keel, Joan Caulfield
SECONDS—Rock Hudson, Salome Jens
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
SWINGER, THE—(TC)—Tony Franciosa, Ann-Margaret
WACO—(TC)—Howard Keel, Jane Russell
WARNING SHOT—(TC)—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—123m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
BATMAN—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BLUE MAX, THE—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
HOW TO STEAL A MILLION—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
MURDER GAME, THE—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
523 **REWARD, THE**—D—92m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
STAGECOACH—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
WEEKEND AT DUNKIRK—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English
WILD ON THE BEACH—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-66)—Mild Rock 'N' Roll entry for program

COMING

BIBLE, THE—(70mm; DC)—Peter O'Toole, Ava Gardner, John Huston
CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
CONVICT STAGE—Harry Lauter, Donald Barry
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
SMOKY—(C)—Fess Parker, Diana Hyland
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesale, heart-warming comedy for family trade—Chrislaw
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Cogdon, James Broderick—5378 (3-2-66)—An Intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokentl Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
NAMU, THE KILLER WHALE—(D)—89m.—(DC)—Robert Lansing, Lee Merriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanni Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

- ●Oh! Those Most Secret Agents AA
- ●Omicron ..... Cont.
- Once A Thief ..... A3 MGM
- ●Once Upon An Island ..... AA
- One-Eyed Jacks-Re. ..... A3 Para.
- ●One Million Years B. C. ..... Fox
- Operation C.I.A. ..... A2 AA
- Oscar, The ..... B EMB
- Othello ..... A2 WB
- ●O.S.S. 117—Mission For A Killer ... EMB
- Our Man Flint ..... B Fox
- Out of Sight ..... A2 U

P

- ●Pad, The ..... A3 U
- Paradise, Hawaiian Style ..... A1 Par.
- Pardners-Re ..... A1 Par.
- Party's Over, The ..... AA
- Patch of Blue, A ..... A3 MGM
- ●Penelope ..... MGM
- ●Picture Mommy Dead ..... A3 Emb.
- Pilgrimage For Peace ..... Misc.
- Pinocchio In Outer Space ..... A1 U
- ●Pistol For Ringo ..... EMB
- Place Called Glory, A ..... A2 Emb.
- Plague of the Zombies, The .... A2 Fox
- Plainsman, The ..... U
- Planet of the Vampires, The A2 A1
- ●Prehistoric Women ..... Fox
- ●Professionals, The ..... Col.
- Promise Her Anything ..... A3 Par.
- Psychopath, The ..... A2 Par.
- Pussycat Alley ..... For.

Q

- Queen of Blood A1 A1

R

- Racing Fever ..... B AA
- ●Rage ..... Col.
- Rage To Live, A ..... A3 UA
- Rare Breed, The ..... A1 U
- Ravagers, The ..... For.
- Rasputin—The Mad Monk ..... B Fox
- Red Line 7000 ..... B Par.
- ●Red Tomahawk ..... Par.
- Reptile, The ..... A2 Fox.
- Return From The Ashes ..... A3 UA
- Return of Mr. Moto ..... B Fox
- ●Return Of The Gunfighter ..... MGM
- ●Return of the Seven ..... UA
- . Revenge of The Gladiators, The . A2 Par.
- Reward, The ..... A2 Fox
- Ride Beyond, Vengeance ..... A3 Col.
- ●Rings Around The World ..... Col.
- ●River of Dollars, A ..... UA
- ●Romeo and Juliet ..... EMB
- ●Run For Your Wife ..... AA
- Russians Are Coming, The ..... A1 UA

S

- Sabrina-Re ..... B Par.
- ●Sailor From Gibraltar ..... UA
- Salto ..... For.
- ●Sand Pebbles, The ..... Fox
- Sands of Beersheba ..... For.
- Sandra ..... For.
- Sands of The Kalahari ..... A3 Par.
- ●Scandal, The ..... U
- 2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
- ●Seconds ..... B Par.
- Secret Agent Fireball A2 A1
- Secret Agent Super Dragon .... A3 For.
- ●Secret Of Magic Island ..... Emb.
- Secret Of My Success, The .. A2 MGM
- Secret Seven, The ..... A1 MGM
- Seven Slaves Against The World A2 Par.
- Seven Women ..... B MGM
- ●Shakespeare Wallah ..... A3 Cont.
- Shane-Re ..... A2 Par.
- Shepherd Girl, The ..... For.
- Shop on Main Street, The ..... A3 For.
- ●Shoot Loud, Louder, I Don't Understand ..... EMB
- Silencers, The ..... B Col.
- Singing Nun, The ..... A1 MGM
- Situation Hopeless But Not Serious ..... A2 Par.
- Skull, The ..... A2 Par.
- Sleeping Beauty, The ..... A1 For.
- Sleeping Car Murder, The ..... B For.
- Slender Thread, The ..... A2 Par.
- ●Smoky ..... A1 For.
- Son Of A Gunfighter ..... A1 MGM
- Sound Of Music, The ..... A1 Fox
- Space Flight IC-1 ..... B Fox
- ●Spinout ..... MGM
- ●Spirit Is Willing, The ..... Par.
- Spy In Your Eye A2 A1
- Spy Who Came In From The Cold The ..... A3 Par.
- ●Spy With A Cold Nose ..... EMB.
- Spy With My Face, The ..... B MGM
- Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Swedish Wedding Night ..... C For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
●Swinger, The ..... Par.

T

Taffy And The Jungle Hunter .. A1 AA
●Taming of the Shrew, The ..... Col.
●Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
Ten Little Indians ..... A3 For.
●10:30 P.M. SUMMER ..... UA
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terrornauts, The ..... Emb.
● Texas Across The River ..... U
That Darn Cat ..... A1 BV
That Man In Istanbul ..... A3 Col.
●Third Best Secret Agent, The .... Emb.
●13 ..... MGM
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
Tiko and the Shark ..... A1 MGM
●Time Lost And Time Remembered . Cont.
Time Of Indifference ..... B Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
Treasure Of Silver Lake ..... A1 Col.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox
●Two Magnificent Rogues ..... UA

U

Ugly Dachshund, The ..... A1 BV
Underworld Informers ..... A2 Cont.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
Village Of The Giants ..... B Emb.
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

●Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
War Lord, The ..... A3 U
●War—Italian Style ..... AIP
●Warning Shot ..... Par.
●Way, Way Out ..... Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... UA
●What's Up Tiger Lilly? ..... AIP
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild On The Beach ..... A2 Fox
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Winter A-Go-Go ..... A2 Col.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... Col.

Y

Year of the Horse, The ..... Misc.
You Must Be Joking ..... A2 Col.
●You Only Live Twice ..... UA
●Young Warriors ..... U
Young World, A ..... C For.

COMING

AFTER THE FOX—(C)—Peter Sellers, Victor Mature—geous
AMBUSH BAY—Hugh O'Brian, Mickey Rooney—CouraMontoro
BELLS OF HELL GO TING-A-LING-A-LING—(C)—Gregory Peck—Mirisch
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds, Tanya Lopert
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Felman
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MATCHLESS—Patrick O'Neal, Ira Von Furstenberg—DeLaurentis
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
TWO MAGNIFICENT ROGUES—Clint Eastwood, Lee VanCleef, Eli Wallach
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch—Woodfall
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PU; EC)—Sean Connery, Mia Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
AND NOW MIGUEL—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
ARABESQUE—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
BEAU GESTE—MD—103m.—(TC)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
BLINDFOLD—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
INCIDENT AT PHANTOM HILL—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6411 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
MUNSTER, GO HOME—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
OUT OF SIGHT—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release
PLAINSMAN, THE—OD—92m.—(C)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
TORN CURTAIN—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

APPALOOSA, THE—(TS; TC)—Marlon Brando, John Saxon
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
PAD, THE—(TS; TC)—Brian Bedford, Julie Sommars
SCANDAL, THE—(C)—Anthony Perkins, Yvonne Furneaux
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS. — DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy
552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5344 (11-3-65)—Amusing filmization
551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

AMERICAN DREAM, AN—(TC, WS)—Stuart Whitman, Janet Leigh, Eleanor Parker
ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards
CHAMBER OF HORRORS—(TC)—Patrick O'Neal, Suzy Parker
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon

DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions
ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
EVENING WITH THE ROYAL BALLET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood
HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo
LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Phiippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action programmeller—Seven Arts—Filmed abroad
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone
RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent
SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SLEEPING CAR MURDER, THE—MD—90m.—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting, import—French-made; English titles—Seven Arts
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

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65443 (Jan.) Fabulous California
65444 (June) Wonders of Kentucky

LOOPY DE LOOP COLOR CARTOONS

65701 (Sept.) Trouble Bruin
65702 (Oct.) Bear Knuckles
65703 (Nov.) Habit Rabbit
65704 (Jan.) Horse Shoo
65705 (Mar.) Pork Chop Phoey
65706 (Apr.) Crow's Fete
65707 (June) Big Mouse Take

MR. MAGOO CARTOONS (Re-issues)

65752 (Sept.) Magoo's Young Manhood
65752 (Oct.) Scoutmaster Magoo
65753 (Nov.) Ragtime Bear
65754 (Dec.) Explosive Mr. Magoo
65755 (Jan.) Spellbound Hound
65756 (Feb.) Magoo's Three Point Landing
65757 (Mar.) Rock Bound Magoo
65758 (Apr.) Magoo's Masquerade

COLOR FAVORITES CARTOONS (Re-issues)

65601 (Sept.) Animal Cracker Circus
65602 (Oct.) Tooth Or Consequences
65603 (Nov.) Little Match Girl
65604 (Dec.) Man On The Flying Trapeze
65605 (Jan.) Glee Worms
65606 (Feb.) Fudget's Budget
65607 (Mar.) Lo The Poor Buffal
65608 (Apr.) Mountain Ears
65609 (May) Rocky Road To Ruin
65610 (June) Black-Board Review

TWO REELERS THE THREE STOOGES (Re-issues)

65401 (Sept.) Hoofs and Goofs
65402 (Oct.) Muscle Up A Little Closer
65403 (Dec.) A Merry Mix-Up
65404 (Jan.) Space Ship Sappy
65405 (Feb.) Guns A Poppin'
65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

WORLD OF SPORTS

65501 (Dec.) Champion Stunt Divers
65502 (Feb.) Skiing The Andes
65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

SERIALS (Re-issues)

65120 (Sept.) Perils Of The Wilderness
65140 (Dec.) The Iron Claw
65160 (Dec.) Adventures Of Captain Africa

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

4581 Is Their A Doctor In The Mouse
4582 Ah Sweet Mouse Story Of Life
4583 Haunted Mouse
4584 Of Feline Bondage
4585 Tom Thump
4586 I'm Just Wild About Jerry

GOLD MEDAL REPRINTS IN METROCOLOR

6761-W Puss 'N' Toots
6762-W Polka Dot Puss
6763-W Heavenly Puss
6764-W Jerry's Diary
6765-W Tennis Chumps
6766-W Saturday Evening Puss
6767-W Texas Tom
6768-W Framed Cat
6769-W Casanova Cat
6770-W Sleepy-Time Tom
6771-W His Mouse Friday
6772-W Smitten Kitten

Paramount

HONEY HALFWITCH

C25-1 Shoeflies
C25-2 Baggin' The Dragon
C25-3 From Nags To Witcher
C25-4 Trick Or Cheat
C25-5 The Rocket Racket

NUDNICK

N25-1 Here's Nudnick
N25-2 Drive On, Nudnick
N25-3 Home Sweet Nudnick
N25-4 Welcome Nudnick

POPEYE CHAMPIONS

E25-1 Parlez Vous Woo
E25-2 I Don't Scare
E25-3 Nearlyweds
E25-4 The Crystal Brawl
E25-5 Spree Lunch
E25-6 Job For A Gob
E25-7 Insect To Injury
E25-8 Cookin' With Gags

TRAVEL ADVENTURE

T25-1 The Longest Bridge
T25-2 San Francisco
T25-3 Virginia City

NOVELTOONS

P25-1 Tally-Hokum
P25-2 Op Pop Wham And Bop
P25-3 Sick Transit

MODERN MADCAPS

M25-1 Solitary Refinement
M25-2 The Outside Dope
M25-3 Two By Two

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6551 (Dec.) Pink Phink
6552 (Feb.) Pink Pajamas
6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Pink Panzer
6562 An Ounce Of Pink
6563 Reel Pink
6651 Pink Panzer
6652 Pink Punch
6653 Pink Piston
6654 Vitamin Pink

THE INSPECTOR SERIES (COLOR)

6665 The Great DeGaulle Stone Operation
6666 Napoleon Blown A Parte
6667 Cirrhosis Of The Louvre
6668 Reaux, Reaux, Reaux Your Boat
6669 Plastered In Paris
6670 Cock-A-Doodle Deux Deux
6671 Ape Suzette

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces
The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4601 Pete's Place
4602 Salute To The Tall Ships

SPECIALS

4603 Race For Space And Beyond
4604 Football Highlights of 1965
4605 Fun At The Zoo (Reissue)

COLOR ADVENTURES (One Reel)

4671 On The Tee
4672 Pitching Wedge
4673 Island Splendor
4674 The Big Surf
4675 Jalopy Jockeys
4676 A Pageant Is Born

WALTER LANTZ COLOR CARTUNES

4611 Rough Riding Hood (WW)
4612 Foot Brawl
4613 Lonesome Ranger (WW)
4614 Snow Place Like Home
4615 Woody and The Beanstalk (WW)
4616 South Pole Pals
4617 Hassel In A Castle (WW)
4618 Polar Fright
4619 Big Bite (WW)
4620 Astronut Woody (WW)
4621 Teeny Weeny Meany
4622 Practical Yoke (WW)
4623 Monster of Ceremonies (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

4701 (Oct.) Boulder-Dam
4702 (Sept.) Tired and Feathered
4703 (Oct.) Chri Corn Corny
4704 (Oct.) Just Plane Beep
4705 (Nov.) Haired and Hurried
4706 (Nov.) Go-Go Amigo
4707 (Dec.) Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
4711 (Jan.) Out and Out Rout
4712 (Feb.) Mucho Locos
4713 (Feb.) Solid Tin Coyote
4714 (Feb.) Mexican Mousepiece
4715 (Mar.) Clippety Clobbered
4716 (Mar.) Daffy Rents
4717 (Apr.) A Haunting We Will Go
4718 (May) Snow Excuse
4719 (July) A Squeak in the Deep
4720 (Aug) Feather Finger

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business
4304 (Feb) Now Hare This
4305 (Mar) Knighty Knight Bugs
4306 (May) Gift Wrapped
4307 (June) Piker's Peak

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) ONE-REEL

4501 (Sept.) Metropolis In Miniature
4502 (Oct.) A Country Reborn
4503 (Mar.) Just For Sport
4504 (Apr.) Carnival In Rio
4505 (June) Fiesta For Sports
4506 (July) Ride A White Horse

TWO REELS

4001 (Jan.) Strangers In the Lighthouse
4002 (Apr.) The Golden Tomorrow
4003 (Apr.) East Is East
4004 (May) Mississippi Traveler

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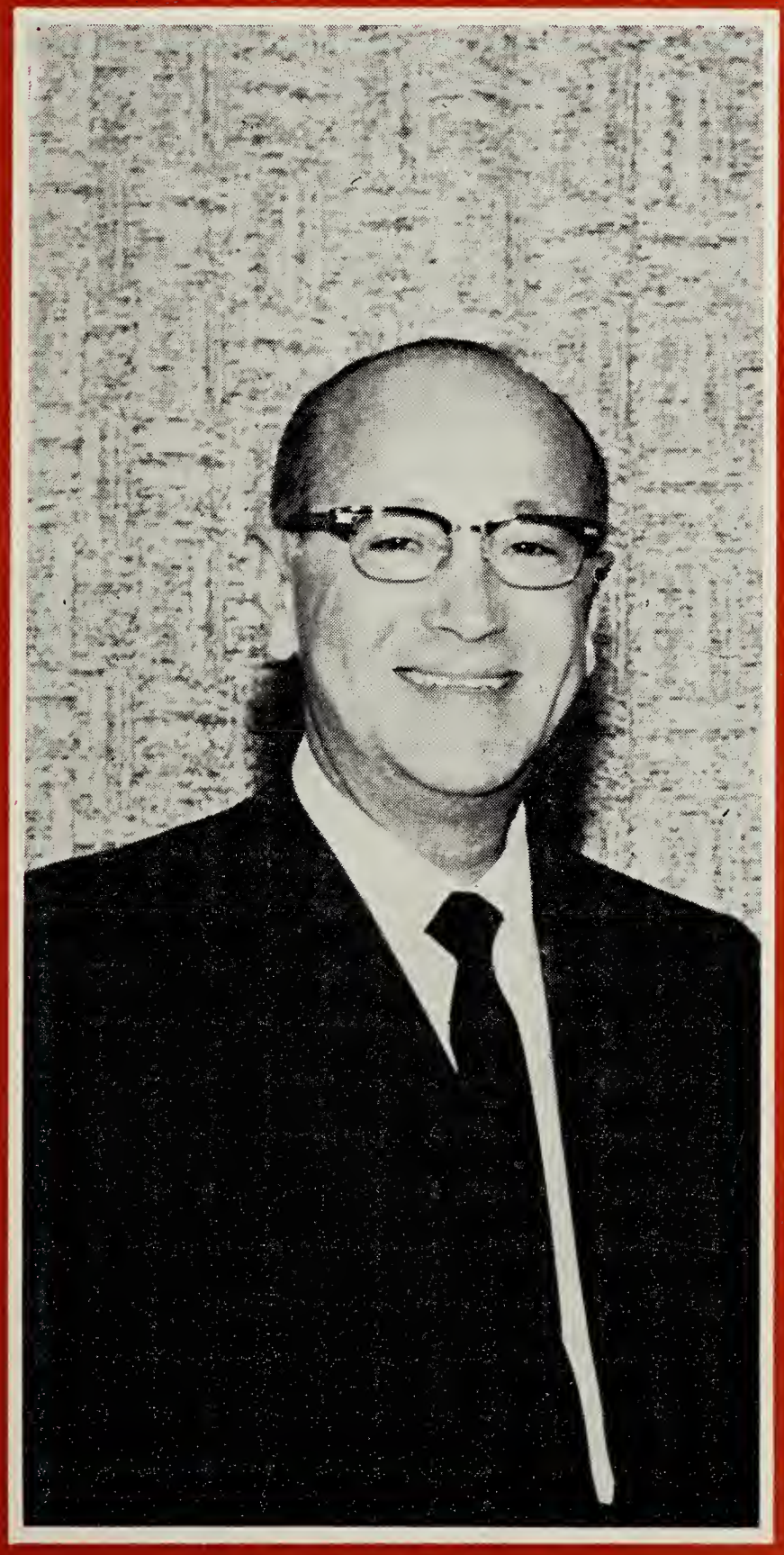
...AND EXHIBITORS GET HIM BACK FOR MOR
OF THOSE BOFFO FIGURES!

MOTION PICTURE

EXHIBITOR

AUGUST 17, 1966 Volume 76 Number 2

IN THREE SECTIONS • THIS IS SECTION ONE



REC Takes Title To Schine Houses

(See Page 8)

Para. Board Approves Merger

(See Page 26)

Sherrill C. Corwin, president-elect of the National Association of Theatre Owners and head of the Southern California Theatre Owners Association, led successful fight against Los Angeles amusement tax. Full story on Page 7.

WARNER BROS.' PRODUCT ANNOUNCEMENT . . . starts page 9

FOR A HAPPY, HAPPY Thanksgivin

FOR THANKSGIVING!

DEAN Martin

A Four-Star Riot In the Lone Star State!

IN "Texas Across the River"



ALAIN Delon

ROSEMARY Forsyth

JOEY Bishop

co-starring

TINA Marquand

PETER GRAVES

MICHAEL ANSARA • LINDEN CHILES • ANDREW PRINE

Written by WELLS ROOT & HAROLD GREENE and BEN STARR

Directed by MICHAEL GORDON

Produced by HARRY KELLER

A Universal Picture

TECHNICOLOR®

...DO YOUR Thanksgiving AN

...A MERRY, MERRY Christmas!

...OR CHRISTMAS!

SHIRLEY
MacLAINE raises
MICHAEL
CAINE

and the
name of
the game is

"GAMBIT"

co-starring
HERBERT LOM
ROGER C. CARMEL
ARNOLD MOSS • Music by MAURICE JARRE • Screenplay by JACK DAVIES and ALVIN SARGENT
From a Story by SIDNEY CARROLL • Directed by RONALD NEAME • Produced by LEO L. FUCHS
A Universal Picture **TECHNICOLOR®**



it's a UNIVERSAL CITY STUDIOS year!

...ristmas BOOKING EARLY...!

BE SHARP! LOOK SHARP!
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At the same time the Fear Flasher starts blinking its warning, the Horror Horn will sound the alarm. Precisely at this instant, shut your eyes and hold your ears.

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CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 2 August 17, 1966 Our 48th Year



TIME TO TAKE STOCK

THE MOTION PICTURE INDUSTRY is currently racked by internal strife and discontent. Harsh sales policies, a blatant disregard for established patterns of clearance in existence for several decades and upheld by many court decisions over the years, and ever-spiraling percentage demands that are the same regardless of run—these are the fuels feeding the fire of chaos and confusion.

It is true that the face of the theatre scene is changing. New construction in shopping centers provides glowing headlines. However, these changes have not resulted in a stronger industry or eliminated the mistrust and suspicion that cast a dark cloud over the future.

The film business is unique. A judge charged with the obligation to render a decision that may destroy a playoff pattern certainly believes he is acting fairly and without prejudice. Unfortunately, most of these jurists are totally without knowledge or understanding of the peculiar problems faced by exhibitors today.

Established first-run situations today find themselves playing day and date with outlying theatres, or with drive-ins charging considerably less for admission. Playoff patterns that were painfully worked out over the years to impose some order are arbitrarily wrecked, and the public, as well as the industry, is the loser.

Time and again, we have pointed out that if distributors were in exhibition's shoes today, they would be crying for relief—to the courts or the government or anybody else who would listen. Off the record, distribution representatives will admit the unfairness of certain sales policies.

Consider blind bidding, simply as an example. The great majority of film companies admit that it is an evil. Still, they maintain, with rare exceptions, that they are powerless to stop it. It is just this kind of shrugging-the-shoulders attitude that is at the root of the industry's problems. Another recent example is the condemnation by members of Allied Theatre Owners of New Jersey of the releasing policy that arbitrarily selects certain theatres to play a film in "waves," destroying the run of houses that have established their availabilities over the years. These New Jersey exhibitors are seeking ways to take legal action to correct these abuses. But it is a rare instance in which exhibitors show some "muscle." We have deplored these sales policies repeatedly on this editorial page, but the action can only come from the concerted will of the exhibition community.

Another example — in Philadelphia, William Goldman Theatres has filed a law suit claiming damages as a result of blind bidding imposed by various distributors. Theatremen are fighting for their lives, and unless various elements of the motion picture industry can resolve their differences like businessmen, legal conflicts will grow more numerous and far uglier.

It is not just unfairness that creates bitterness. Many theatremen, backed by what they consider solid evidence, are convinced that the entire competitive bidding structure in their area is rotten. Cries of favoritism, chicanery, and outright dishonesty grow more numerous each day. These are the fruits of a seed created from unreasonable rentals, impossible demands for preferred playing time, and countless other abuses. Theatremen who have given their lives to their industry are filled with frustration. To anyone viewing the situation with a clear eye, the dangers are apparent.

Daniel in the lion's den had a snap encounter compared with the businessman trying to buy film today. Sub-run situations are bunched together with no rhyme or reason. "Suggestions" are made for minimum terms—usually much higher than previous rates. Former practices regarding cooperative advertising are totally ignored, and theatres find themselves part of campaigns that may or may not fulfill their needs.

When it comes to film buying today, conventional first-run theatres are placed at a decided disadvantage. They are placed in artificial competition for product with drive-ins or outlying theatres playing double or triple bills, featuring dollar-a-car or other cut rate admission policies, having no matinees, admitting children free, etc. Could there be a more dangerous way in which to sell film? Salesmanship isn't necessary under these conditions. It is not uncommon to find a theatre whose policy was generally three or four day engagements forced to play two weeks or even more. Both the theatre and the distributor know that the bottom will fall out in mid-engagement, but so what? While the number of salesmen calling on theatres continues to decline, the number of bid letters received in the mail soars to a new high. Even when a date has been approved, the theatre's problems are not over. Approved dates may well be yanked out so that area theatres in another part of the country can be played simultaneously. You don't have to be an expert to interpret this kind of explosive situation. Without a concerted effort to restore the industry to something approaching business sanity, we are faced with a downhill slide to disaster.

We correspond with a great many theatremen in the course of putting together this publication. More and more, we hear from men who have been in business for many years—men who have given this industry far more than they have taken from it—and who now face the prospect of shuttering their life's work. These are not rundown, so-called marginal situa-

(*Please turn to page* 25)

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, **Brian Flynn,** was born to **Ruth Ann McGrath** at Valley Hospital, Ridgewood, N.J. The father is exhibitor relations representative at MGM. It is their third child.

Obituaries

Edmund L. DePatie, 66, vice-president and general manager, Warner Brothers' studios, Burbank, Cal., died while vacationing in northern California. He came to Hollywood in 1914 as accountant for Joseph M. Schenck Productions, and began his long career at Warners in 1927. He was a recipient of the Jean Hersholt Humanitarian Award at this year's Academy Awards. Besides his widow, he leaves two sons and a daughter.

Walter F. Stiles, 93, retired state police captain, who wrote Connecticut's first state-wide motion picture theatre safety code, died in Orlando, Fla. He also wrote code revisions in 1932 and 1945 and authored the present fire marshal law, adopted in 1941.

Para., Gulf To Vote

NEW YORK—The board of directors of Paramount Pictures Corporation at a special meeting set Oct. 11 as the date for a special stockholders meeting to vote on a proposal to merge the company with Gulf and Western Industries, Inc.

At the same time, the Paramount board set Sept. 9 as the record date for stockholders entitled to vote on the proposal.

Earlier, Gulf and Western announced that a special meeting of its stockholders had been set for Oct. 11 in Houston to vote on the merger proposal and related amendments to the articles of incorporation.

Last week the boards of both Paramount and Gulf and Western formally approved the proposed plan for the merger.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., AUG. 15

UA-Consolidated Foods Merger Is Abandoned

NEW YORK — Robert S. Benjamin, chairman; and Arthur B. Krim, president, United Artists, announced that, by mutual consent, UA and Consolidated Foods have abandoned the idea of a proposed merger.

The decision was "considered advisable in view of technical problems, market conditions, and concern expressed by stockholders in each company."

It was unofficially stated that some SEC and tax problems arose, but it was said that United Artists is still considering acquisitions or mergers "which will enhance its growth potential."

Good Grief . . . Here Comes Charlie Brown!

NEW YORK—Producers Lee Mendelson and Bill Melendez have announced that they will soon start production on a fully-animated feature film starring Charlie Brown and his famous comic strip characters.

"A Boy For All Seasons" will be written by Charlie Brown's creator, Charlie Schulz, who wrote the highly-successful Charlie Brown television "specials." Negotiations with various distributors for the feature are now being conducted by Ashley Famous Agency.

The Mendelson-Melendez television special, "A Charlie Brown Christmas," won both the Peabody Award and Emmy Award. Their "Charlie Brown's All Stars," aired June 8, was rated number one by Nielsen for that two-week rating period. They are just completing the third "special"—"It's The Great Pumpkin, Charlie Brown!"—which will be seen over CBS-TV on October 27 at 8:30 p.m., NYT.

BROADWAY GROSSES

Holdovers Show Strength

NEW YORK—Strong product held up in an all-holdover week in the Broadway first-runs.

"HOW TO STEAL A MILLION" (20th-Fox). Radio City Music Hall, with usual stage show, did $118,300 Thursday through Sunday, with the fifth week sure of $195,000.

"TORN CURTAIN" (U). DeMille reported $33,000 for the third week.

"ASSAULT ON A QUEEN" (Paramount). Loew's State announced $16,000 for the third week.

"DR. ZHIVAGO" (MGM). Capitol stated that the 34th week was $32,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $46,000 for the 76th week.

"THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING" (UA). Astor reported $16,500 for the 12th week.

"THIS PROPERTY IS CONDEMNED" (Paramount). Victoria took in $18,500 for the second week.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $55,000 on the eighth week.

"KHARTOUM" (UA). Warner Cinerama had $34,000 for the fifth week.

"Since the fantastic success of the first two Charlie Brown 'specials'," said Mendelson, "we have received all sorts of offers for a Charlie Brown tv series. But all of us agree at this time that such over-exposure would not be to Charlie Brown's advantage. So we're going to stick with the occasional 'special' and the feature film."

Apart from the great domestic audience for Charlie Brown, via the newspaper and television exposure, his overseas potential for the feature is also great, according to Melendez.







Several thousand sports fans crowded into Cantaigue Park, Hicksville, Long Island, to witness the first softball championship game between the industry all-stars and a team from the Columbia Broadcasting System. Movies won—8–0. Shown above, left, the winning team; center, Si Seadler, publicity chairman, Will Rogers; Norman Robbins, league president; and Felix Greenfield, m.c.; and right, CBS' Monte Irwin presenting the most valuable player award to Columbia Pictures' Norm Schneider.

Exhib Blitz Kills New L.A. Tax

By MARK GIBBONS

Council Reverses Vote To Press 10% B.O. Tax; Exhibitors Jubilant As Corwin-Led Forces Win

HOLLYWOOD—Paced by Sherrill C. Corwin, president-elect of the National Association of Theatre Owners, a task force of movie house operators descended on City Hall and when the dust on the forensic fracas had settled, the city fathers meekly shelved a proposal to impose a ten per cent tax on boxoffice admissions to bolster a sagging civic treasury that was $5 million shy of balancing the 1966–67 Los Angeles budget. The vote was 10 to 2, whereas less than a week before, the Council had voted 10 to 3 to put the ten per cent bite on movie houses to raise at least $2 million of the $5 million deficiency.

The Corwin troops came armed with more than verbal ammunition to turn the tide of battle, and after the speeches of protest against the proposed levy were concluded, Corwin, who is also president of the Southern California Theatre Owners Association, presented a mountainous stack of petitions signed by citizens opposed to a tax Corwin had told the councilmen was both "discriminatory and indefensible."

Less than 24 hours after the Council had overwhelmingly voted to impose the tax, the SCTOA went into action. In addition to movie houses, the admission tax ordinance was to include legitimate theatres, sporting events, cabaret and supper clubs, in fact, almost every conceivable form of entertainment. To the leaders and management of these various institutions, SCTOA asked for and received wholehearted support so that the Council's public hearing on the issue saw more than 300 protesters crowded into a room with a seating capacity of about 225.

The collection of protesting citizen signatures on the SCTOA petitions was in itself a small miracle. The petitions were circulated at the area's 350 (est.) movie theatres and during a two-day period canvassers roamed Hollywood Boulevard and other thoroughfares with heavy pedestrian traffic. The original goal was to get 50,000 names, but in less than 24 hours a 100,000 figure was envisioned. The last 200 names were garnered on the very steps of City Hall an hour before the hearing started. When Corwin introduced them to the city fathers there was a total of 128,000 signatures!

The successful petition program, Corwin said, will be detailed in a brochure as a guide for exhibitors in other parts of the country should similar tax threats arise. Such a possible threat was voiced by Eugene Arnstein in his speech of protest at the hearing when he predicted "sharply curtailed" Hollywood production and "creeping paralysis" at the boxoffices. Arnstein, executive vice-president of the Society of Independent Producers, obviously had in mind a move already stirring to tax boxoffices in Santa Monica, where the annual Academy Awards are made. However, if such a project does come into the open, a member of the Santa Monica council is Wendell Corey, prominent screen, stage and tv actor who is reported definitely opposed to such a tax.

After the hearing, Corwin said he received numerous phone calls from all over the country for the results of the battle of the boxoffice which he termed "a magnificent victory."

"I consider this a great accomplishment and a lesson in unity in terms of total representation in opposing a bill detrimental to our industry. We received co-operation from every facet of our business and let's not overlook the most important ally of all, the movie-going public. Exhibitors and distributors from all over the country were deeply concerned as to the result for fear it would become a brush fire and would, if passed, affect every major city in the United States."

Among the speakers who rallied around the SCTOA banner were Robert Selig, Pacific Theatres executive; Charles S. Boren, executive vice-president of the Association of Motion Picture and Television Producers; George J. Flaherty, international vice-president of the International Alliance of Theatrical Stage Employees and chief of the IATSE office here; Lee Harris, of Actors Equity and John Tranchitella, president of Local 47, American Federation of Musicians. The latter suggested that if the Council was anxious to tax the entertainment field, "Why not start with the jukeboxes?"

In lieu of the amusement tax they will not collect, the council voted to make up the difference with a levy on emergency ambulance and hospital patients and all deed transfers of property. They are also expected to put a second two cents tax per pack on cigarets, a former proposal they had voted down.



Edward Muhl (left) Universal vice-president in charge of production, and Andy Griffith wear smiles after the latter signs exclusive contract calling for him to star in 10 Universal pictures, the first to go before the cameras next spring.

Pittsburgh MPTO Picnic

PITTSBURGH—The Allied Theatre Owners of Western Pennsylvania and the Tri-State Drive-In Theatres Association of the Pittsburgh Exchange center will play hosts at a basket picnic on Monday, Aug. 22, 1966 at 1:00 p.m. at exhibitors Ernie, Floyd and Marty Warren's Blue Dell Swim Club, Rt. 30, East, Irwin, Pa.

Everyone affiliated in any manner whatever with the Pittsburgh film industry and their families are cordially invited. Contact the Allied office, Miss Meercy Braff, for reservations and further details.

Smakwitz, Burger Shifted In Stanley Warner Move

NEW YORK—Two important shifts in executive responsibilities for the company's theatre division were announced here by S. H. Fabian, president, Stanley Warner Corp.

In the realignment, Charles A. Smakwitz, zone manager for Stanley Warner's New Jersey and New York State zones for the past eleven years, assumes the position of national director of advertising, publicity and public relations for the theatre circuit, with headquarters in the New York office.

Henry Burger, national advertising and publicity head the past year succeeds Smakwitz as zone manager of the New Jersey theatre operations. In addition to the present New Jersey theatres, Burger will also supervise the Warner Cinerama Theatre in Manhattan.

Prior to being named ad and publicity head, Burger had been the zone manager for Stanley Warner's Midwest operations with theatres in Wisconsin, Illinois, Indiana, Oklahoma City and Memphis, Tenn. He will continue to headquarter at the New York executive offices.

Smakwitz, a graduate of Syracuse University, was formerly zone manager in charge of the New York State theatres from headquarters in Albany, N. Y. He has wide experience in various phases of the industry and is active in Variety Club (Tent 35-New York) and various Civic and charitable organizations.

Warner Bros. Income Rises

NEW YORK—Warner Bros. Pictures, Inc. reports for the nine months ended May 28, 1966 consolidated net income of $5,141,000 represents $1.05 per share on the 4,877,552 shares of common stock outstanding at that date. The consolidated net income for the corresponding period last year amounted to $3,704,000 which represented $.76 per share on the shares outstanding at May 29, 1965.

Film rental income from theatrical exhibition amounted to $50,805,000, and from television exhibition $27,396,000, record, music and other income $22,058,000, dividends from foreign subsidiaries not consolidated were $855,000 and profit from sales of capital assets was $5,000 for the nine months ended May 28, 1966 as compared with $42,928,000, $16,064,000, $15,068,000, $392,000 and $492,000, respectively, for the nine months ended May 29, 1965.

Net current assets at May 28, 1966 were $46,727,000 and debt due after one year was $7,082,000 compared with $45,348,000 and $7,289,000 respectively, at February 26, 1966.

Col.'s European Staff Meets

PARIS—Columbia Pictures International's European publicity managers will attend a convention here to discuss advertising and promotional plans for the company's productions soon to be released throughout the Continent, as well as major releases now in preparation.

Arriving from New York for the special two-day session was Robert S. Ferguson, vice-president in charge of advertising and publicity.

$75 Million Schine Purchase Ends As REC Takes Title To Holdings

NEW YORK—Realty Equities Corp. (REC) has taken title to the 52 movie theatres, land and other income producing properties comprising the Schine Chain Theatres, Inc. and the Schine CATV system in Upstate New York, it was announced here jointly by Morris Karp, president of REC and J. Myer Schine.

The theatre chain and CATV system are among the major assets in the nationwide real estate, movie theatre, hotel and broadcasting empire of the Schine family, which REC and partners contracted to purchase for about $75,-000,000 on Sept. 1, 1965.

Karp and J. Meyer Schine reported that the theatre purchase was the first by REC in a series of title closings scheduled through June 27, 1967 for the more than 100 individual assets included in the Schine empire. They added that REC and its partners are taking title to a number of income producing properties including the theatres, CATV system, seven hotels plus the world famed Ambassador Hotel and 23½ acres of land on Wilshire Boulevard in the heart of Los Angeles. REC is also acquiring 10,000 feet of ocean front land in Boca Raton, Florida.

Karp and Schine revealed that REC already has disposed of the following Schine assets: one mile of ocean front land in Palm Beach, Florida; the famed Roney Plaza Hotel in Miami Beach; radio station WPTR, Albany, N.Y.; the Western Skies Inn, Albuquerque, N.M.; Gulf Stream Hotel and apartments, Miami Beach; the Bradley Airport Inn, Windsor Locks, Conn.; five movie theatres; and the ocean front mansion and land comprising the estate of the late Col. Robert R. McCormick in Ocean Ridge, Florida.

According to Karp, United Cinemas, Inc., a subsidiary of Realty Equities Corp. had taken title to the Schine Chain of Theatres and the CATV system. Under Schine management, the theatres alone grossed in excess of $6,000,000 in the last fiscal year.

REC will operate the theatre chain and will simultaneously develop the miscellaneous real estate and income producing property included in the theatre operations. *Karp stated that the underlying values of the real estate and the profits to be derived from its proper development coupled with the sizeable upsurge in movie theatre attendance and boxoffice receipts were the major factors in REC's decision not to sell the chain.*

The theatre division includes 52 theatres in the states of New York, Delaware, Ohio, Maryland and Kentucky as well as vacant land, residential buildings, and stores in a number of the cities in which theatres are located (including Buffalo, Rochester, Syracuse and Glens Falls.) In Sept., 1965, the Schine Chain consisted of 60 theatres however, 8 were sold or condemned under urban renewal programs in the ensuing months.

The CATV system is located in the cities of Massena, Potsdam and Canton, New York, near the Canadian border.

The major single asset and crown jewel of the Schine Empire, the world-famed Ambassador Hotel with its renowned Coconut Grove and acreage on Wilshire Boulevard in the heart of Los Angeles, is to be purchased by Realty Equities. Karp stated that the company intends to construct a Rockefeller Center type complex of office buildings on the huge site. Architectural plans and designs for a $250,-000,000 10-year development are presently being drawn.

Karp and Schine also disclosed that the multimillion dollar renovation and improvement program recently announced by G. David Schine, president of the Ambassador Hotel Company, will be expedited and completed as quickly as possible.

The hotels being purchased by REC are: The McAllister in Miami; Ten Eyck in Albany, N.Y.; Queensbury in Glens Falls, N.Y.; Schine Inn in Chicopee, Mass.; Northampton Inn, Northampton, Mass. and the St. Regis Hotel and Schine Inn in Massena, N.Y.

Realty Equities Corp., listed on the American Stock Exchange, is a diversified real estate development, investment and construction company, which also owns about two-thirds of Ohio Valley Financial Corporation, an $80,-000,000 savings and loan holding company. REC specializes in the purchase of property for development and relatively quick resale. In recent years, it has purchased and resold substantially all of the real estate assets of Kaymarq Consolidated Corp. and Barrington Industries as well as numerous estates of builders and property investors.

Mamie Fails to "Wrench"

HOLLYWOOD—Superior Court Judge Ben Koenig ruled that actress Mamie Van Doren is not entitled to receive any profits from the motion picture "Three Nuts in Search of A Bolt," in which she received $3,000 a week for her role.

Under a December 1, 1963 contract she was entitled to 5% of the gross receipts after the producers, Tommy Noonan and Ian McGlashan, received $150,000. Judge Koenig ruled that an accounting showed Noonan and McGlashan grossed only $127,081.

Paramount Names Evans European Production VP

NEW YORK—Robert Evans has been elected to the newly-created position of vice-president in charge of European production of Paramount Pictures Corp., it was announced here by George Weltner, president.

Evan's European production activities will entail the initiation and supervision of acquisition and packaging of new properties and development of creative talent for motion pictures and related areas. He will be based in London and will maintain a close liaison with Howard W. Koch, Paramount vice-president and studio and production head, in Hollywood.

"With the appointment of Evans, we expect to maintain the closest possible link with the overseas filmmakers who are so important to the continuous growth of Paramount's worldwide production activities," Weltner said. "He will head a team of production executives that now includes Howard Harrison in London and Luigi Luraschi in Paris which will make Paramount a dominant force in international film production."

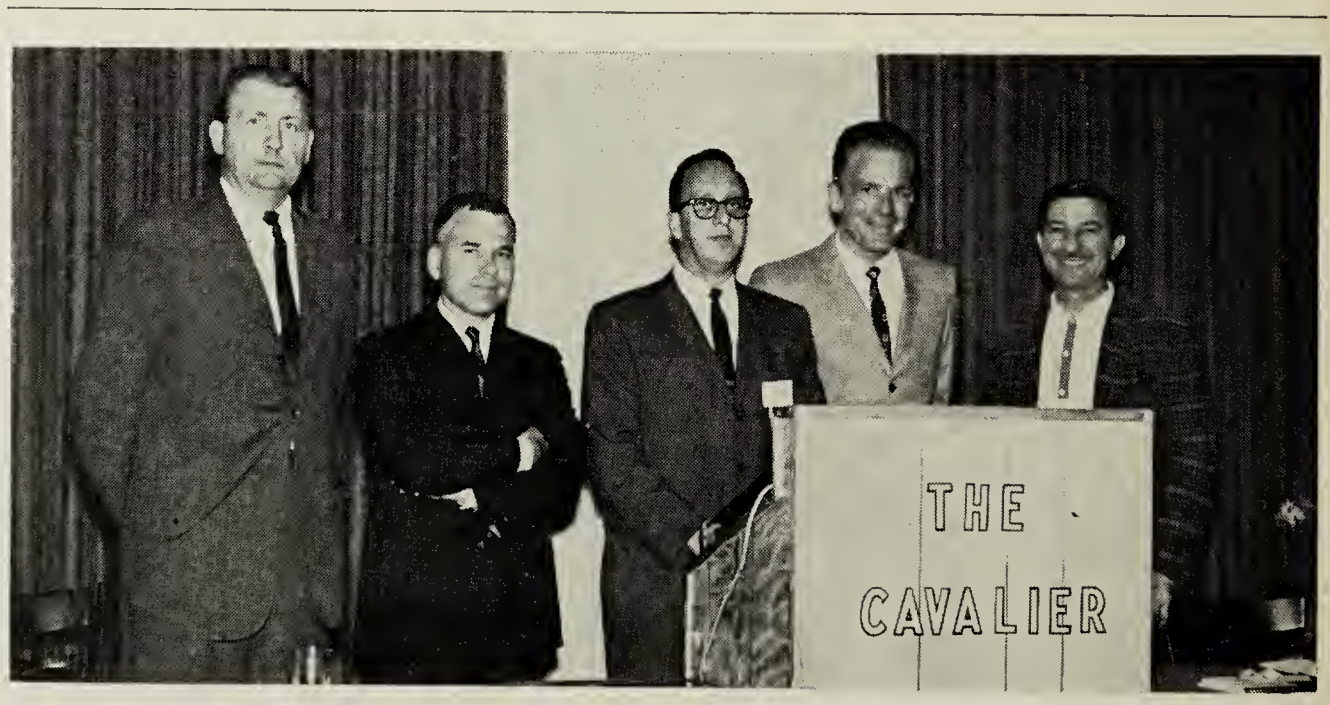
In joining Paramount, Evans has terminated his producer's agreement with 20th Century-Fox, where he had been preparing the film version of the best-selling novel, "The Detective," in association with Mark Robson and Abby Mann, and "The Achilles Force," with director Sydney Pollack.

Evans, who is 36, is a former radio announcer, actor and business executive, having been a partner in Evan-Picone, Inc., an apparel-industry firm since acquired by Revlon, Inc.

"Russians" Smash In N.Y.

NEW YORK—Norman Jewison's "The Russians Are Coming The Russians Are Coming" has grossed a phenomenal $1,246,795 during the first 19 days of its United Artists Premiere Showcase presentation at an average of 27 theatres in the Greater New York area, it was announced by UA vice-president James R. Velde.

The Mirisch Corp. presentation is completing the third week of its Metropolitan run, including the Astor, Trans-Lux East and Murray Hill Theatres in Manhattan.



Seen at the recent combined convention of the Virginia Motion Picture Association; M.T.O.A.; and M.T.O.D.C. at the Cavalier, Virginia Beach, Va., for the Theatre Remodeling Session were Thomas Regan, Small Business Administration; Richard H. Dilworth, State-Planters Bank, Richmond, Va.; Paul Roth, master of ceremonies; Roth Theatres, Chevy Chase, Md.; Ted Schiller, moderator, J. F. Theatres; and Louis Seidler, Grant Theatres, Baltimore, Md.

Warner Bros.--the switched-on company!



Great new excitement coming up!



Warner Bros. likes to keep in tune with the present, but it also likes to look ahead.

I think you'll enjoy looking ahead, too, in the next few pages, at what Warner Bros. has coming up for you and your patrons. Undoubtedly, it's one of the finest, best-balanced line-ups we ever have been able to present. It's the best way we know to show our faith in your future.

Jack L. Warner





Elizabeth Taylor
Richard Burton

in Ernest Lehman's production of

Edward Albee's
Who's Afraid of Virginia Woolf?



also starring George Segal, Sandy Dennis,
screenplay by Ernest Lehman, directed by Mike Nichols,
produced on the stage by Richard Barr and Clinton Wilder,
music by Alex North



A Fine Madness

Starring Sean Connery, Joanne Woodward, Jean Seberg, produced by Jerome Hellman, directed by Irvin Kershner, screenplay by Elliott Baker, from his best-seller, Technicolor



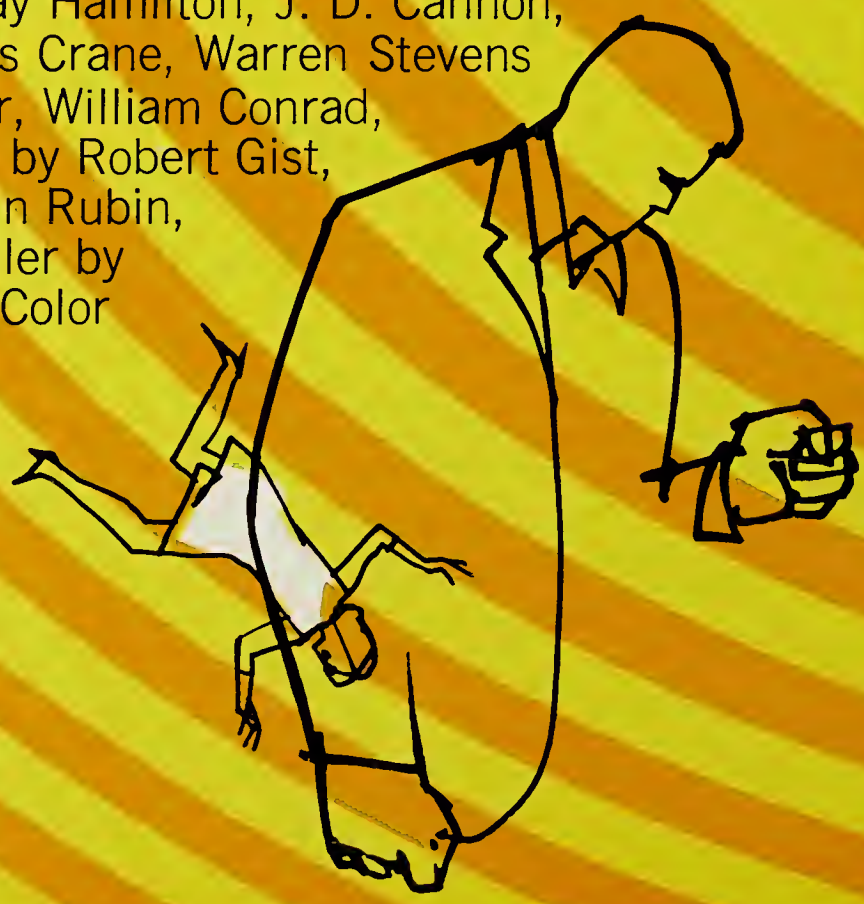


An American Dream



Starring Stuart Whitman, Janet Leigh, Eleanor Parker, co-starring Barry Sullivan, Lloyd Nolan, Murray Hamilton, J. D. Cannon, Susan Denberg, Les Crane, Warren Stevens executive producer, William Conrad, directed by Robert Gist, screenplay by Mann Rubin, from the best-seller by Norman Mailer, Color









A Big Hand for the Little Lady

starring Henry Fonda, Joanne Woodward, Jason Robards, Paul Ford, Charles Bickford, Burgess Meredith, Kevin McCarthy, Robert Middleton, produced and directed by Fielder Cook, written by Sidney Carroll, Technicolor

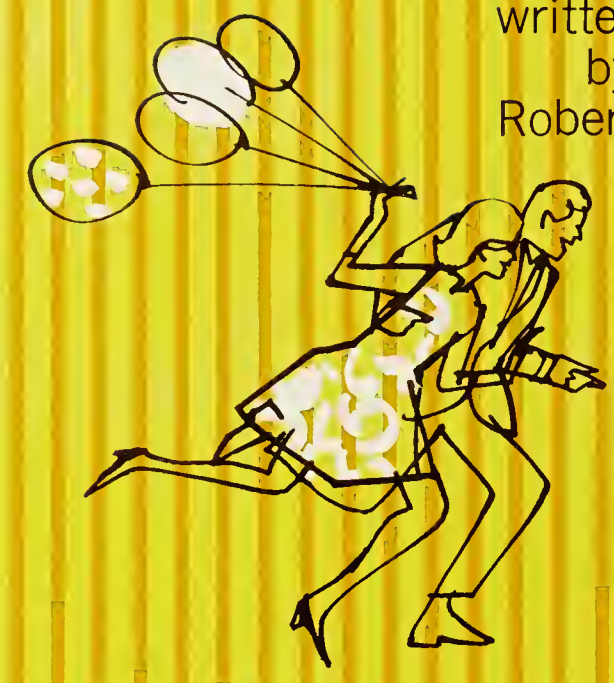


Chamber of Horrors

starring Cesare Danova, Wilfrid Hyde-White, Laura Devon, Patrice Wymore, Suzy Parker, Patrick O'Neal, produced and directed by Hy Averback, screenplay by Stephen Kandel, Technicolor

Any Wednesday

starring Jane Fonda, Jason Robards, Dean Jones, Rosemary Murphy, written for the screen and produced by Julius J. Epstein, directed by Robert Ellis Miller, from the hit play by Muriel Resnik, Technicolor

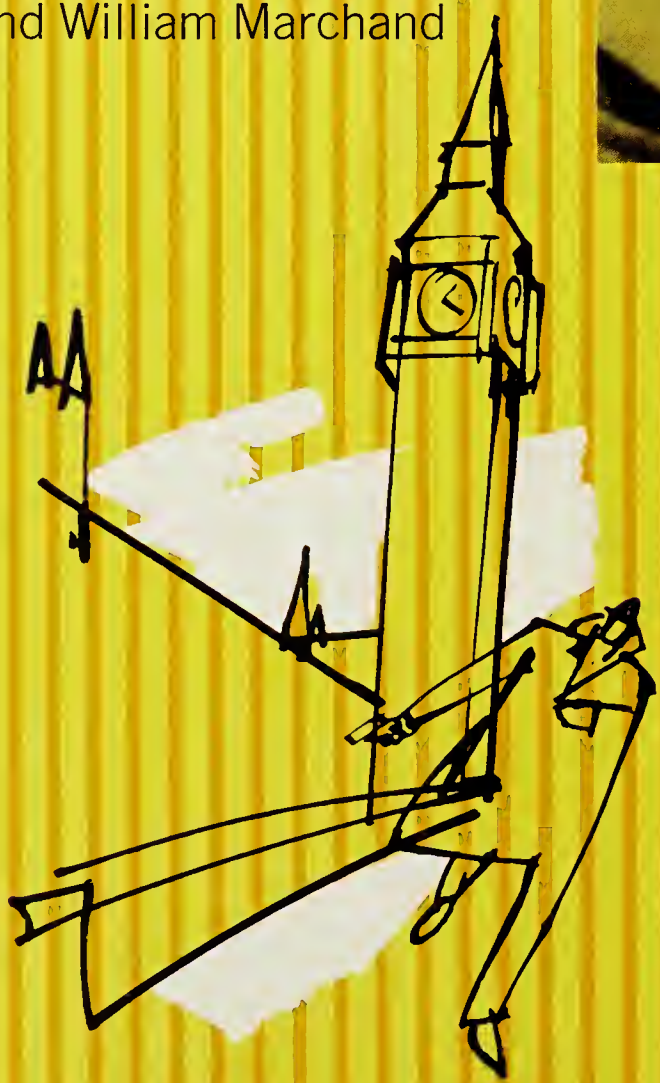






Triple Cross

starring Yul Brynner, Christopher Plummer, Romy Schneider, Claudine Auger, Gert Frobe, Trevor Howard, directed by Terence Young, produced by Jacques Paul Bertrand, screenplay by Terence Young and William Marchand





Not with My Wife, You Don't!

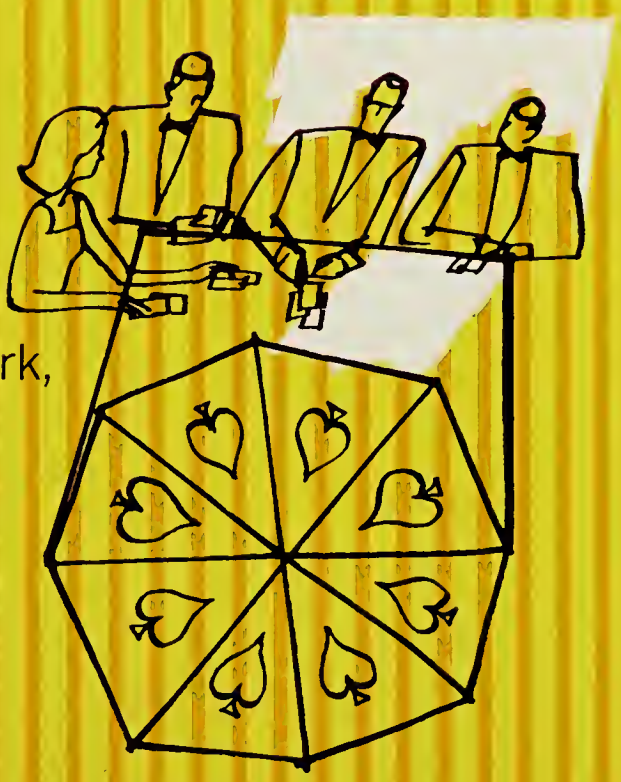
starring Tony Curtis, Virna Lisi, George C. Scott, produced and directed by Norman Panama, screenplay by Norman Panama, Larry Gelbart and Peter Barnes, story by Norman Panama & Melvin Frank
Technicolor





Kaleidoscope

starring Warren Beatty, Susannah York, also starring Clive Revill, Eric Porter a Jerry Gershwin-Elliott Kastner production, directed by Jack Smight, screenplay by R. B. and J-H Carrington, Color



The Devil in Love

starring Vittorio Gassman, Mickey Rooney, Claudine Auger, produced by Mario Cecchi Gori, directed by Ettore Scola, Color







Hotel

starring Rod Taylor, Catherine Spaak, Melvyn Douglas, Karl Malden, Richard Conte, Michael Rennie, Kevin McCarthy, and Merle Oberon as "The Duchess", produced by Wendell Mayes, directed by Richard Quine, screenplay by Wendell Mayes, from the best-seller by Arthur Hailey, Color













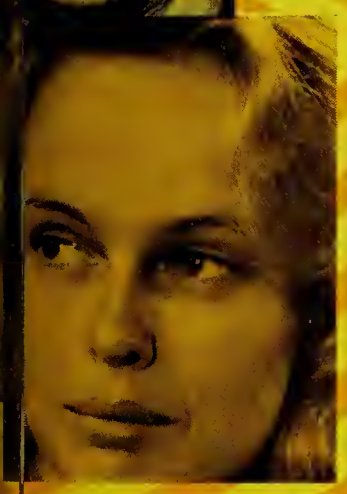




The Naked Runner

starring Frank Sinatra, directed by Sidney J. Furie, screenplay by Stanley Mann, from the best-seller by Francis Clifford, produced by Brad Dexter, Color

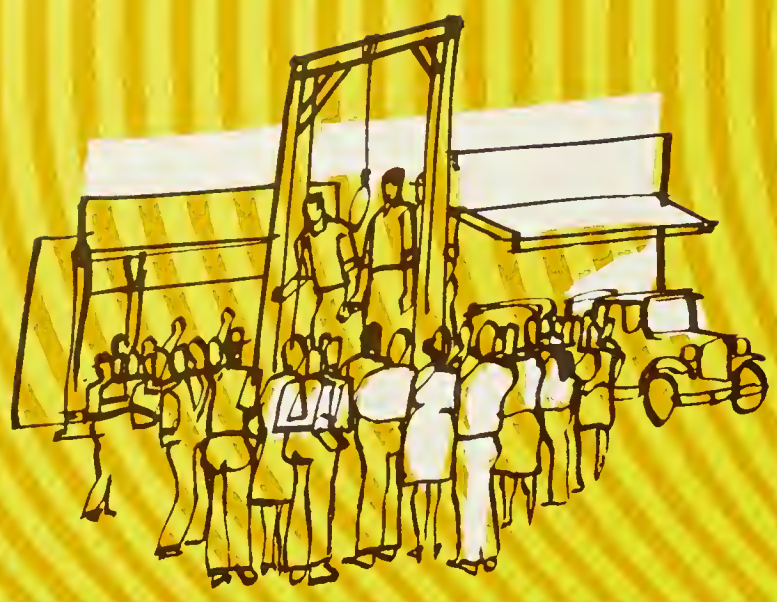




Up the Down Staircase

starring Sandy Dennis, Patrick Bedford , produced by Alan J. Pakula, directed by Robert Mulligan, screenplay by Tad Mosel, from the best-seller by Bel Kaufman, Color







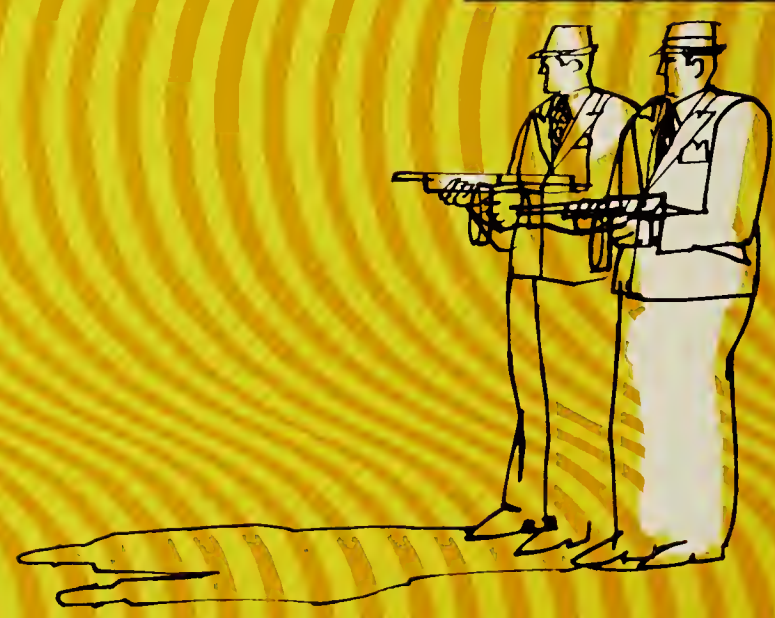






A Covenant with Death

starring George Maharis, Laura Devon, Katy Jurado, Earl Holliman, Arthur O'Connell, executive producer, William Conrad, directed by Lamont Johnson, screenplay by Larry Marcus and Saul Levitt, from the best-seller by Stephen Becker, Color



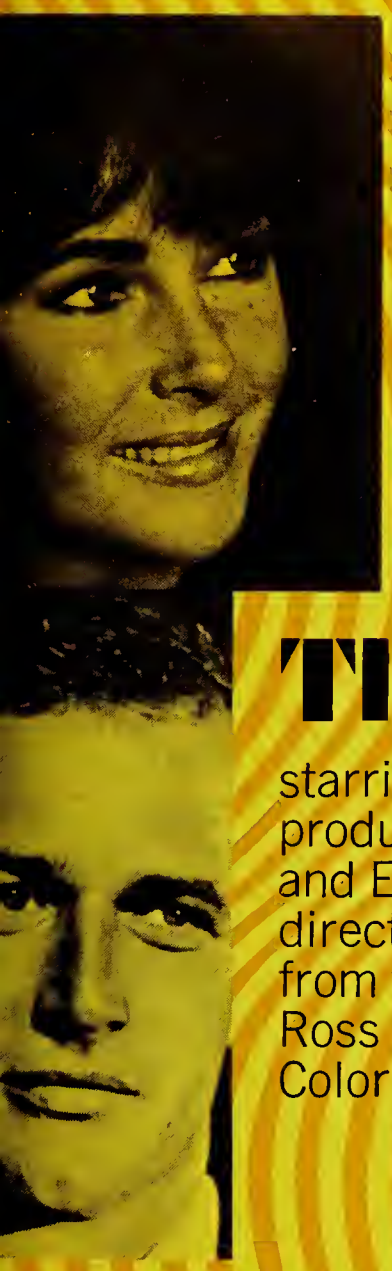
The Hoods

starring Kirk Douglas, produced by Edward Lewis, directed by Martin Ritt, screenplay by Lewis John Carlino, Color

Reflections in a Golden Eye

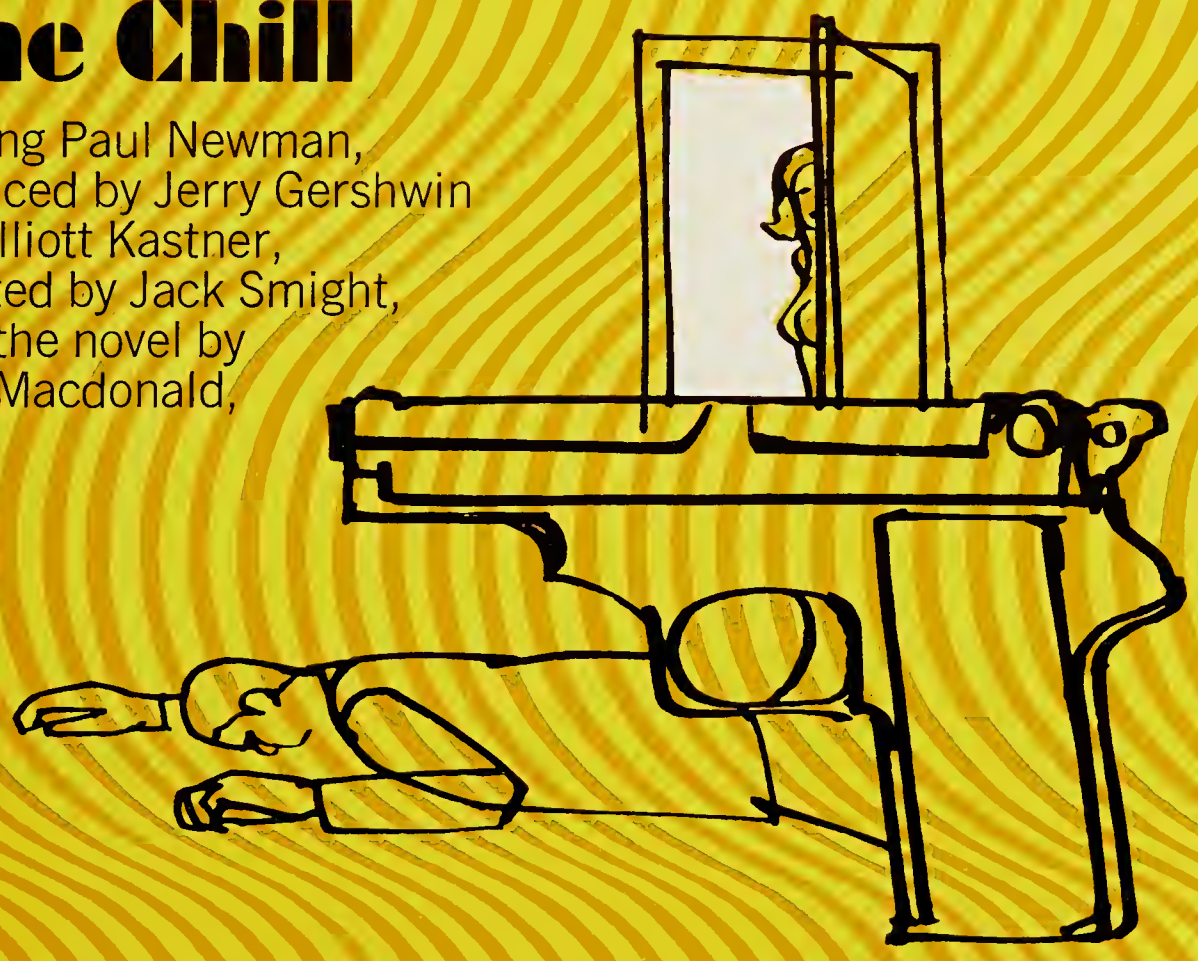


starring Elizabeth Taylor,
produced by Ray Stark,
directed by John Huston,
from the book by Carson McCullers, Color



The Chill

starring Paul Newman,
produced by Jerry Gershwin
and Elliott Kastner,
directed by Jack Smight,
from the novel by
Ross Macdonald,
Color





Me and the Arch-kook Petulia

starring Julie Christie,
directed by Richard Lester, Color









The Double Man

starring Yul Brynner, Britt Ekland,
produced by Hal E. Chester,
directed by Franklin Schaffner,
screenplay by Frank Tarloff,
from the novel by Henry Maxfield,
Color



Wait Until Dark



starring Audrey Hepburn,
produced by Mel Ferrer,
directed by Terence Young,
from the hit play by
Frederick Knott, Color

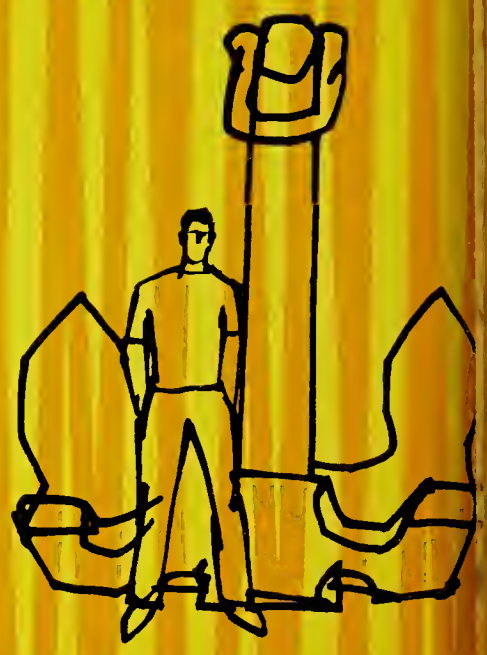






The Bobo

starring Peter Sellers,
produced by Jerry Gershwin
and Elliott Kastner,
Color



Home is the Sailor

starring Anthony Quinn, produced and directed by Elliot Silverstein, Color



Cool Hand Luke

a Jalem Production starring Paul Newman, produced by Gordon Carroll, directed by Stuart Rosenberg, screenplay by Frank R. Pierson, from the novel by Donn Pearce, Color

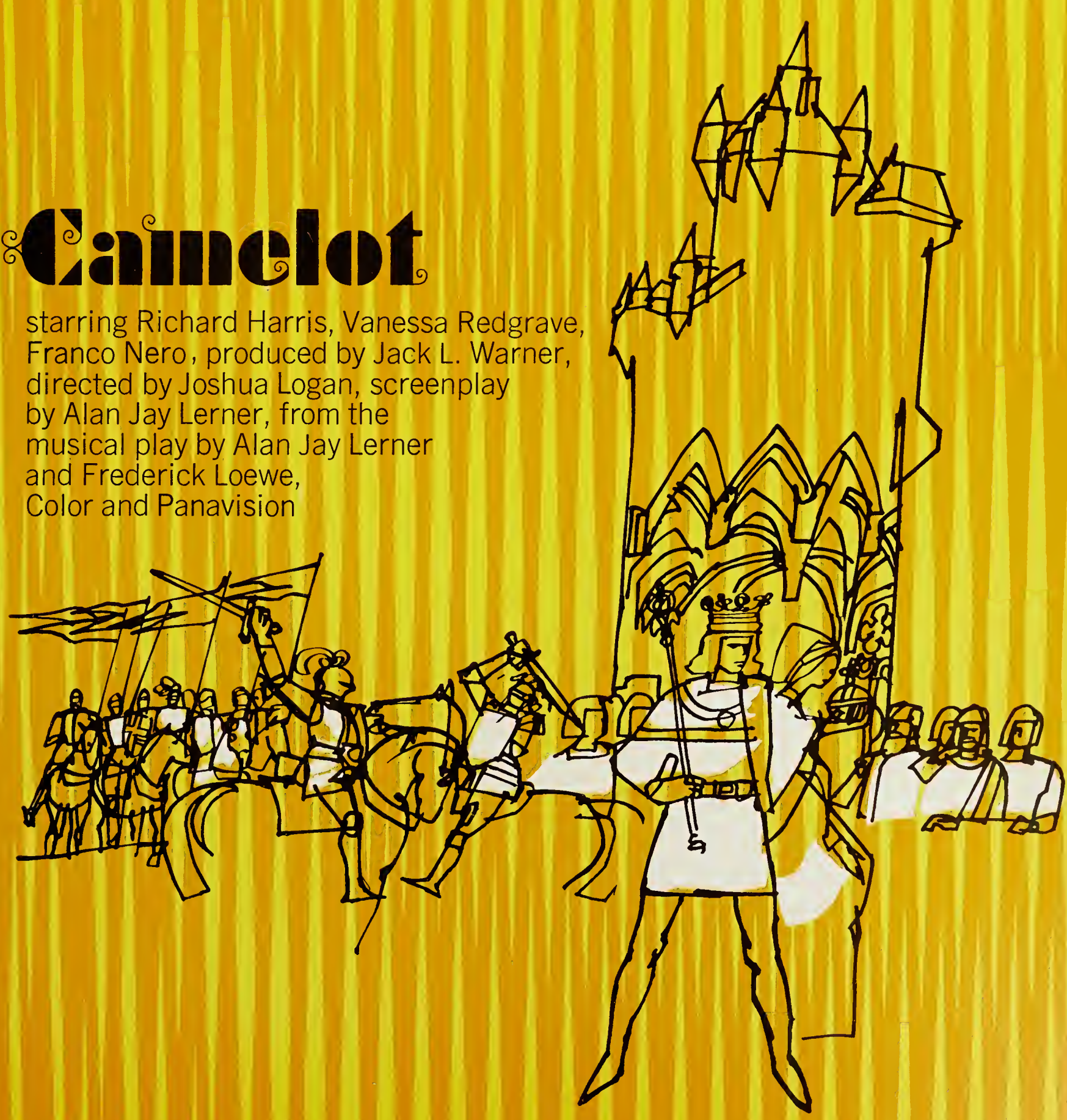


Camelot

starring Richard Harris, Vanessa Redgrave, Franco Nero, produced by Jack L. Warner, directed by Joshua Logan, screenplay by Alan Jay Lerner, from the musical play by Alan Jay Lerner and Frederick Loewe, Color and Panavision







Chubasco
executive producer, William Conrad,
written and directed by Allen H. Miner, Color

First to Fight executive producer,
William Conrad, directed by Chris Nyby,
screenplay by Gene L. Coons, Color

Gid executive producer,
William Conrad, directed by Don Medford,
from the novel by Larry McMurty, Color

Jake Wyler executive producer,
William Conrad, directed by Hy Averback, Color

Sweet November
screenplay by Herman Raucher, Color

Rebel Without a Cause new musical
version, screenplay by Mayo Simon, Color

The Cool Ones executive producer,
William Conrad, directed by Gene Nelson,
screenplay by Joyce Geller, Color

Violent Summer
executive producer, William Conrad, Color

Tchaikovsky
executive producer, Dimitri Tiomkin, Color and 70mm

The Government Inspector
starring Paul Scofield, Color

Moonshot executive producer William Conrad,
screenplay by Loring Mandel, book by Henry Searls

The Night Action
from a forthcoming novel by Bruce Douglas Reeves, Color

The House on Green Apple Road executive producer,
William Conrad, from a novel by Harold Daniels, screenplay by Howard Rodman, Color

and now in continuous-performance engagements...

My Fair Lady WINNER OF 8 ACADEMY AWARDS! starring Audrey Hepburn,
Rex Harrison, Stanley Holloway, produced by Jack L. Warner, directed by George Cukor,
screenplay by Alan Jay Lerner, from the musical play by Alan Jay Lerner and
Frederick Loewe, Technicolor and Panavision

Battle of the Bulge starring Henry Fonda, Robert Shaw, Robert Ryan,
Dana Andrews, Pier Angeli, Barbara Werle, George Montgomery, James MacArthur,
Ty Hardin, Werner Peters, and Telly Savalas, produced by Milton Sperling and
Philip Yordan, directed by Ken Annakin, screenplay by Philip Yordan, Milton Sperling,
John Melson, Technicolor and Ultra-Panavision

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NSS-Filmack Trailers To Help Exhibs Battling DST Mandate

NEW YORK—NATO President Marshall H. Fine announced that both National Screen Service President Burton E. Robbins and Filmack's Irving Mack will have specially prepared trailers urging the continuation of standard time at the request of, and in cooperation with, NATO executive director Milton H. London. National Screen Service and Filmack are making these special trailers available to the nations theatre owners at cost.

National Screen Service has also prepared a two-color illustrated one-sheet which can be used for both theatre display and posting.

The Uniform Time Act of 1966, enacted at this session of the Congress of the United States, makes it compulsory for every State in the nation to move all clocks ahead one hour every April for six months of the year unless the State Legislature enacts a standard time law before next April 1, placing the entire State on standard time. Under the new time, it will remain light in most of the U. S. until 9 or 10 o'clock P.M. during July, seriously interfering with both indoor and drive-in theatre attendance and depressing summer grosses in many of the nation's theatres. In many areas, this new time would delay sunrise until 8 o'clock in the morning in October.

Members of Congress are amazed that they have heard so little from their constituents about the mandatory imposition of this new time by the Federal Government. It is unbelievable . . . but true . . . that the Uniform Time Act of 1966 has not evoked any significant reaction or protest from the many millions of people whose lives and fortunes will be drastically and adversely affected come next April.

President Marshall H. Fine urges that these special trailers be ordered immediately and shown at every program. "Using the screen to bring the facts to the public is the very least that any exhibitor should do to protect his livelihood," Fine stated. "The special one-sheet should be ordered from National Screen Service in large quantities and posted throughout the community, especially in store windows."

"The biggest job that we have is to make the public aware of how their lives will be disrupted and inconvenienced unless they act to retain natural time. When the public gets the facts . . . when the public is aroused . . . when the public starts writing to newspaper editors, to legislators and to the Governor . . . only then will the State Legislators avoid the impending disaster by enacting standard time laws.

"Every theatre owner must use his screen, his manpower and his showmanship to get the facts to the public," Fine concluded.

"Wild Angels" Going Wild

HOLLYWOOD—American International's Milt Moritz, national director of advertising and publicity, announced here that the company's current release of "The Wild Angels" is exceeding all expectations of the company.

A breakdown accompanying the announcement showed strong boxoffice performance, with the film breaking house records of some kind in practically all of the theatres noted.

Moritz expects the film will be A-I's biggest to date.

EDITORIAL

(*Continued from page* 5)

tions. These are fine, well-operated theatres with histories of service to their communities. The story is always the same. The prices demanded for film today make it impossible to continue. Generally, they are independent theatres in relatively small towns or cities. There was a time when distributors bragged about their concern for these "little" fellows. Theatres grossing under $1,000 per week, it was generally felt, should be sold flat instead of being charged unconscionably high percentage terms. Whatever happened to these good intentions?

Yes, we are faced on every side with strife and dissension. But the situation of the motion picture industry today also contains a paradox. Film pricing is at its highest. Revenues from television and diversified business interests are swelling the coffers of film companies to a point higher than ever before in industry history. As relations between buyer and seller are strained to the breaking point, financial reports are rosy.

For a long time, theatre customers were the principal source of film company revenue. Despite the tempting prospect of pay television and films made for the small screen, theatre revenues can not be discounted. Yet many film companies act as though they didn't care whether theatres lived or died. In this attitude are the germs of industry destruction.

The position of the motion picture trade press is well known. Trade publications are the most effective bridge between film seller and film buyer. Designed to serve the industry's needs on every front, they remain the quickest, most convenient, most reliable vehicle for spreading industry news or creating the enthusiasm necessary to launch any motion picture.

However, despite the fact that film company profits are up, contact between film buyer and seller through trade press advertisements is at its lowest ebb in memory. There are certainly exceptions, and the thousands of exhibitors who depend on the trade press for service, information, and inspiration know who they are. However, some companies have not advertised a film in the trade press for as many as 13 weeks. They expect exhibitors to spend more for advertising, but they lack the confidence in their product to properly sell it themselves.

Interest and satisfaction on the part of showmen for the trade press has never been higher. Here at MOTION PICTURE EXHIBITOR, we know that for a fact because our circulation continues to rise in every audited period. We do not employ subscription salesmen or offer anything beyond the information and services our publication provides, so we must be doing something right.

Why, under these circumstances, has film company support of the trade press and film company concern for theatre customers declined in recent months? Could it be that mergers completed or mergers projected have brought to the forefront of the motion picture industry men who are not familiar with or sympathetic to industry practices and problems? Motion picture people at some companies are no longer able to make the decisions vital to their business. Corporate actions and corporate expenses are reviewed by non-movie executives who judge each move by how well it fits into a computer-designed formula. You can't make movies on a computerized basis, and you can't sell them that way either.

The sale of RKO and Republic to outside interests resulted in the eventual disappearance of those companies from the industry scene. There are probably a great many things in the motion picture industry that make little or no sense to a businessman grounded in operations built on something more substantial than celluloid dreams. Dreams are an integral part of the movies, however, and without the "dreamers" we can't function.

Here, perhaps, is a root cause of the problems that have industryites snarling at and suing one another while charges and counter-charges fill the air.

Suspicion, distrust, unfair practices, a lack of faith in films, a lack of support for the trade press—these phenomena are related to one another though they seem so different in nature. They are symptoms of a disease that can prove fatal unless arrested. Only movie people—men who know and love the industry—can find the cure. Hopefully, they will act before it is too late.

Boards Of Para., Gulf & Western And Gulf Sulphur Approve Merger

NEW YORK—Directors of Gulf & Western Industries, Inc. and Paramount Pictures Corp. formally approved a previously proposed plan of merger of the two companies, with Gulf & Western to be the surviving corporation. At the same time, directors of Gulf & Western and Gulf Sulphur Corporation also approved a previously proposed plan to consolidate the operations of Gulf Sulphur into Gulf & Western.

It's expected that the special stockholders meetings of all three companies will be held early in October to act on the managements' proposals to approve the transactions. Stock record dates, places, times and dates of the respective special meetings will be announced shortly by all three companies. Both Paramount and Gulf Sulphur will operate as independent subsidiaries of Gulf & Western and will operate under their own managements.

The action of the Gulf & Western and Paramount boards followed receipt of reports provided by independent financial advisers indicating that the terms of the merger agreement are fair and equitable to the stockholders of both companies.

The financial adviser to Paramount also reported that, in its opinion, if all the Gulf & Western securities to be received in respect of each share of Paramount common stock had been outstanding on August 3, 1966, the approximate market value would have been $88.00 a share.

As previously announced by John H. Duncan, president of Gulf & Western, and Robert H. Allen, president of Guf Sulphur, under terms of the plan Gulf & Western would exchange three shares of common stock and one share of $3.50 Series "B" convertible preferred for each nine shares of Gulf Sulphur common.

As previously announced by Charles G. Bluhdorn, chairman of the board of Gulf & Western, and George Weltner, president of Paramount, under the terms of the merger proposal the shareholders of Paramount will receive for each share of Paramount common stock held by them the following Gulf & Western securities: the equivalent of $35.00 of the market value of Gulf & Western common stock; the equivalent of $35.00 of market value of Gulf & Western Series "B" $3.50 cumulative convertible preferred stock; and 21/100 of a share of a new $5.75 preferred stock of Gulf & Western Industries, Inc., having both a redemption and liquidation value of $100.00 per share.

The market value of Gulf & Western Common Stock and the Class "B" preferred will be based on their average closing price on the New York Stock Exchange during the 10-day trading period following the mailing of the proxy statement to Paramount shareholders.

If this average for Gulf & Western Common Stock during the specified period is more than $38 a share, then $38 will be deemed to be the average. If it is less than $26 a share, this will be deemed to be the average price. A similar formula is planned for the Class "B" preferred stock. If during the 10-day trading period it is more than $142.50, this will be the price and if less than $97.50, that quotation will be designated as the average price.

It is expected that the new $5.75 preferred stock will be listed on the New York Stock Exchange. The issue will be non-callable for five years and callable thereafter at a declining price beginning at $105.00 per share. A sinking fund will be provided beginning in the sixth year which will retire the issue at the rate of five per cent annually.

Cohen Appointed N.Y. Movie Month Director

BUFFALO—Sidney J. Cohen of Buffalo, president of Allied Theatres of New York State, Inc., and a veteran in the exhibition department of the industry, as well as a member of the board of trustees of NATO and the Will Rogers Hospital and Montague Memorial Library and Study Center and an officer in many more industry organizations, has been appointed Area Director of National Movie Month, which has been set for October, with the initial kick-off on Sept. 28 at the NATO national convention.

The appointment of Cohen comes from Marshall H. Fine, president of the National Association of Theatre Owners, Inc. Accepting the appointment, Cohen will at once appoint a co-ordinating committee of the most important exhibitors in the state. Cohen's area directorship means the entire state of New York, outside New York city.

For many years, Cohen has been active in many phases of the motion picture industry, having recently worked for weeks to help make the combined convention of N.Y. and N.J. Allied, the largest attended in its history.

Fox Assigns Team To Push Pre-Production Publicity

HOLLYWOOD—Pre-production publicity on properties contracted for, and being readied for the cameras, is to receive special treatment at 20th Century-Fox, at the request of Richard D. Zanuck, vice-president in charge of production. James Denton, studio publicity director, has assigned Milton Smith to handle publicity on these films until a unit man is named.

The first properties to receive the new pre-production treatment are "The Detective," Roderick Thorp's best-seller to be produced by Mark Robson and Robert Evans, with Robson directing; "A Guide for the Married Man," to be produced by Frank McCarthy and directed by Gene Kelly, with Frank Tarloff writing the screenplay from his own novel; "The Nine-Tiger Man," Lesley Blanch historical novel, to be brought to the screen by George Cukor with Terence Rattigan writing the screenplay.

Also, "Patton," to be directed by William Wyler and produced by Frank McCarthy, founded on Ladislas Farago's book, "Patton: Ordeal and Triumph," with screenplay by Francis Coppola; and "The St. Valentine's Day Massacre," Roger Corman production, written by Howard Browne.

MGM Schedules 28 Pics To Fill '66-'67 Slate

NEW YORK—Morris E. Lefko, Metro-Goldwyn-Mayer vice-president and general sales manager, announced here that MGM's feature film release schedule, consisting of 28 films, has been finalized through July of 1967.

Lefko, who recently conducted regional sales conferences in Detroit and Dallas following a tour of MGM's production locations in Europe and the Culver City Studio to view new product, commented, "It is because of the general excellence of MGM's long-range planning that we are able to announce a firm schedule for the 28 feature films we will release through July, 1967. With the exception of "Fastest Guitar Alive," which will begin production this Fall, each of these films for the next year has either been completed or is in production."

"It is my firm belief," Lefko continued, "that having a complete release schedule a full year in advance provides us with an unparalleled opportunity to develop the best possible advertising, promotion and merchandising campaigns for each film and to coordinate these activities to the fullest extent with exhibitors throughout the country."

Following is a month-by-month rundown of the films scheduled by MGM: **September:** "Marco, the Magnificent"—(Anthony Quinn, Omar Sharif, Orson Welles, Elsa Martinelli). "One Spy Too Many"—(Robert Vaughn and David McCallum). Combination of "Cat on a Hot Tin Roof" and "Butterfield 8,"—(Elizabeth Taylor, Laurence Harvey and Eddie Fisher)—*re-issue.*

October: "Mr. Buddwing"—(James Garner, Jean Simmons, Suzanne Pleshette). "Gigi"—(Leslie Caron, Maurice Chevalier and Louis Jourdan)—*re-issue.* **November:** "Spin-out"—(Elvis Presley). "Hotel Paradiso"—(Alec Guiness, Gina Lollobrigida). "The Liquidator"—(Rod Taylor, Trevor Howard and Jill St. John).

December: "Penelope"—(Natalie Wood, Ian Bannen). "One Of Our Spies Is Missing"—(Robert Vaughn, David McCallum, Vera Miles). "Grand Prix"—(James Garner, Eva Marie Saint).

January: "Three Bites of the Apple"—(David McCallum). **February:** "13"—(Deborah Kerr, David Niven, Donald Pleasence). "The Venetian Affair"—(Robert Vaughn, Elke Sommer). "The Vampire Killers"—(Sharon Tate, Jack MacGowran).

March: "The Biggest Bundle of Them All"—(Vittorio De Sica, Robert Wagner, Raquel Welch). "Doctor, You've Got To Be Kidding!"—(Sandra Dee, George Hamilton). "2001: A Space Odyssey"—Easter—(Keir Dullea, Gary Lockwood). **April:** "Once Upon A Time"—(Sophia Loren, Omar Sharif). "The Blow-Up"—(Vanessa Redgrave, Sarah Miles and David Hemmings).

May: "The Fastest Guitar Alive"—Roy Orbison). "The Scorpio Letters"—(Alex Cord and Shirley Eaton) or "Welcome To Hard Times"—(Henry Fonda, Janice Rule and Keenan Wynn).

June: "Double Trouble"—(Elvis Presley). "Wild, Wild Planet"—(Tony Russell and Lisa Gastoni). **July and August:** "The Dirty Dozen"—(Lee Marvin, Ernest Borgnine, Jimmy Brown). "Don't Make Waves"—(Tony Curtis, Claudia Cardinale).

Durham Moves To Save Its Downtown Theatres

DURHAM, N.C.—City officials here concerned with the loss of motion picture houses in the downtown business district, are moving to keep at least one theatre in operation there.

The city owns the building now leased by the corporation which operates the Carolina. Such ownership puts the city in position to extend its life as a theatre building since the city also will control the pace at which Durham's "downtown conservation" program is executed during the next 10 years. The building which houses the Carolina is the old Municipal Auditorium and adjoins the city hall. How much longer the theatre remains in existence is tied in with the continued location of the city's offices in the present city hall. Under the development plan for downtown, the block containing the building housing the Carolina and the city hall will become an off-street parking facility. But the city says it has no plans to erect a new city hall in the immediate future.

City officials predict that construction of a new city hall is five to 10 years away. To enhance the downtown business district, city officials have recommended that the theatre building be kept for use as a theatre as long as possible.

A major downtown theatre, the Center, soon will move to a new building now under construction at the suburban Lakewood shopping center. Another downtown motion picture house, the Rialto, may be removed under the downtown redevelopment program. The city also owns the building which is leased by the Crition but this structure is located on a tract also scheduled to become an off-street parking facility some time in the future. Another downtown theatre, the Uptown, closed last year. So where there were once six downtown theatres in Durham, soon there will be only two or three.

Charles H. Lewis, manager of the Center, said "People no longer are content to drive downtown to see a movie. They like everything convenient. That's why the shopping centers are so popular."

One theatre operator who asked to remain anonymous, said whether there will be any theatres in the downtown district ten years from now "depends on the city." He said "they (the city) own the Carolina theatre and they will decide if it's to remain until the downtown area is revitalized. Traffic is too congested and the parking spaces are too few. When the downtown area is revitalized, my company will be one of the first interested in locating downtown."

Lewis agreed, saying "moving to suburban areas is a public trend. Theatres have to go where the public goes. We wouldn't mind remaining downtown if conditions were different."

Counting drive-in and suburban theatres, Durham has more theatres than anytime in its history, but the number in the downtown area is diminishing.

Small, Intimate And Different

RICHARDSON, TEX.—George Marks has opened the Holiday Theatre, formerly the Electra, as a new concept in motion picture presentation. The theatre has been designed along the new "Hollywood" look, with just 200 seats and a policy of special motion picture programs.

The opening bill will give movie fans an opportunity to compare Jean Harlow in a revival of "Dinner at Eight" with Carroll Baker playing "Harlow."

N.Y.-N.J. Allied Hit Blind Bids; Reelect Officers At Annual Meet

KIAMESHA LAKE, N.Y. — Sidney J. Cohen, Buffalo, was reelected president and national director of Allied Theatres of New York State for the seventh consecutive year at the unit's annual convention, held here at the Concord Hotel concurrently with the Allied Theatre Owners of New Jersey's convention.

John Martina was reelected Rochester area vice-president; Dewey Michaels, Buffalo area vice-president; Sam Sunness, New York area vice-president; and Howard Goldstein, Schenectady area vice-president. John Wilhelm was named vice-president for the Albany area.

Sam Gandei, Buffalo, was elected treasurer; while Ronald Hoelele, Buffalo, remains as executive secretary.

Elected to the New York Allied board are Richard Atlas, Buffalo; Joe Wards, Buffalo; Gasper Mendola, Buffalo; Jake Stefanon, Buffalo; Charles Finnerty, Jamestown; Harry Berkson, Buffalo; Lew Levitch, Buffalo; Vincent Martina, Rochester; Sylvan Leff, Albany; and Leonard Rosenthal, Albany.

Marshall H. Fine, National Association of Theatre Owners, president, in reviewing the activities of NATO stressed in his keynote speech that NATO is working with the Department of Justice and is delving into the blind selling situation in an effort to correct the practice.

Wilbur Snaper, a member of the board of directors of New Jersey Allied and of the executive committee of NATO, was critical of some of the things that NATO is doing and called for the establishment by NATO of more committees in a move to solve the bidding problems. He wanted to know why the film companies refused to make winning bids for pictures available to other bidders. He voiced the hope that the answers to all the problems confronting exhibitors today will be forthcoming from the major companies at the NATO convention at the Americana Hotel in New York on Sept. 28–Oct. 1.

Joseph Alterman, co-executive director of NATO, told the theatre men of plans for National Movie Month in October.

A collection for the Will Rogers Hospital was taken up at the premiere screening of Universal's "Gambit" in the Concord Hotel's Imperial Room.

Jack J. Valenti, Motion Picture Association of America president, and Louis Nizer, MPAA general counsel, conferred with officers of NATO on proposed changes to be made in the industry's Production Code. Representing NATO were Fine, Sumner Redstone, chairman of the board; Milton London and Alterman.

Originally scheduled for Washington, D.C., the air lines strike forced a convention postponement, and it was decided to hold the session here since the NATO officers were present at the joint convention.

At the convention's concluding banquet, Morris Lefko, vice-president and general sales manager of MGM, and Richard F. Walsh, president, IATSE, were honored. Lefko was cited as "Man of the Year" and received a plaque for his leadership on behalf of the Will Rogers Hospital and O'Donnell Memorial Research Laboratories. Walsh received from Samuel Rosen, executive-vice president, Stanley Warner Corporation, a plaque in honor of his 25th year as president of IATSE and chairman of the board of the Will Rogers Hospital.

Also presented at the banquet were prizes to winners of the annual golf tournament. The banquet was preceded by a cocktail party at which Ray Parker, general manager, Concord Hotel, played host.

At the directors meeting of the ATONJ, also held during the convention, a resolution was adopted calling for the engaging of legal counsel "for consultation to take action on the problems confronting the exhibitors of New Jersey."

All officers of ATONJ were reelected. Named for another term was Howard Herman, president; Samuel Engelman and Al Frank, vice-presidents; Lou Baurer, treasurer; Jack Infald, secretary; and Irving Dollinger, national director.

All board members were also retained. They comprise Dollinger, chairman; Wilbur Snaper, Al Suchman, Harry Lowenstein, Henry Brown, Herman, Engelman, Frank Infald and Baurer.

Stewart And Everett To Build 73rd House

WINSTON-SALEM, N.C.—Construction of a 750-seat theatre of "ultra-modern" design has been begun at the Reynolda Manor Shopping Center here, to be leased to Stewart and Everett Theatres, Inc., of Charlotte, N. C., and the 73rd in its chain of houses in North Carolina, South Carolina and Virginia.

The new Reynolda Cinema is being erected on a 1.8-acre site fronting on Fairlawn Drive, opposite the main section of the shopping center. A lobby will constitute the front of the theatre, extending for 70 feet across the 72-foot-wide auditorium, and a permanent canopy will surround the lobby exterior.

Atop the lobby area will be a "clerestory," which Charles B. Trexler, president of the theatre chain, said "makes that part of the lobby ceiling two stories high and produces a dramatic effect in lighting. Diffused natural light from the dome will play on a mural on the lobby's rear wall."

Five aisles in the auditorium will allow "easy entrance and exit," Trexler said, with three separate exits from the lobby. The auditorium will be equipped with specially designed lounge chairs with deep foam rubber seats and backs. The screen will be 50 × 22 feet, "large enough," Trexler said, for any kind of presentation. There also will be "high-fidelity sound and automatic all-weather temperature controls." As a special feature, the house will have a smoking loge with a special exhaust for quick removal of smoke.

"Most theatres," Trexler said, "charge extra for patrons watching the show from the smoking loge, but we will not."

"This will be the eighth new theatre opened by Stewart and Everett since 1963," Trexler stated. "All have been placed at shopping centers because of the greater availability of parking."

The new theatre will represent an investment of $300,000 for land and construction, and Stewart and Everett will spend about $75,000 for seats, equipment and furnishings.

Dallas Board Finds Five Films Unsuitable For Young Audiences

DALLAS, TEX.—The Dallas Motion Picture Classification Board agreed last week that five movies scheduled for exhibition here in the near future should be classified unsuitable for young people, and voted to preview a sixth before deciding its classification.

In all five cases where movies were classified unsuitable, that rating had been requested by the scheduled exhibitors.

The movies are "The Swap," "Pleasure Lovers" and "Girls A'Poppin," to show at the Rex and Lido Theatres at an unspecified date, and "Sadist!" and "Wild Angels," to be shown at the Lone Star D-I beginning Aug. 18 and the Vogue, Granada, Jefferson, Lone Star, Big D and Crest theatres beginning Sept. 24, respectively.

The board voted to screen "Torn Curtain," scheduled to open Aug. 4 at the Palace Theatre, before deciding on a classification. Thirty-one other movies were classified as suitable.

In an interview over a Dallas radio station recentyl, Dan Eddy, chairman of the Dallas Motion Picture Classification Board stated that he thinks other cities will adopt compulsory movie classification. The Dallas movie ordinance, which imposes a statutory classification system affecting theatres within the Dallas City limits, was passed by the Dallas City Council in April, 1965, but did not become effective until Jan. 20th of this year after two lengthy trials in Federal Court.

In other questioning, Eddy related the boards opinion about Brigitte Bardot and Elvis Presley. Asked if it is easy to determine which films the board wants to screen he replied, "if it's Brigitte Bardot we know what to expect, Elvis Presley pictures are pretty clean."

Eddy revealed the Board had reviewed 733 feature films since the board has been in operation and has classified only 12 as not suitable for young people. During the period Dallas exhibitors have submitted to the board well over a hundred pictures classified as not suitable for young persons.

When asked if the Classification Board had improved the overall viewing conditions to the satisfaction of the City Council Eddy replied, "yes, I think basically the motion picture industry will clean up itself. There are some movie houses in Dallas which will not show a movie that is not suitable for persons under 16 years of age." Not mentioned was the increase in the number of "sexploitation" theatres in the city limits from one to five since the ordinance became effective.

Eddy, who is employed by the Salvation Army, denied that the board acted as a censor of movies even though the City is empowered by the ordinance to prevent the showing of a film if the exhibitor refuses to advertise their classification of a film as "Not suitable for young persons."

Presently a decision on the constitutionality of the ordinance is awaited from the U. S. 5th Circuit Court of Appeals in New Orleans. Other cases involving classification of individual pictures are pending in Texas courts.

Tirrell To Ad Agency

HARTFORD—Robert Tirrell, recently-resigned metropolitan Hartford district manager for Lockwood & Gordon Theatres, has joined the Hammer Co., Hartford advertising agency, as an account executive.

Three Houston Councilmen Urge Parents to Preview

HOUSTON, TEX.—Three city councilmen, Bob Webb, Johnny Goyen and Bill Elliott, after viewing the double bill of "Fun on the Beach!" and "Paradisio" at the Paris Theatre, urged parents to buy tickets to movies with questionable advertisements and decide whether they are suitable for young people.

The three took off from City Hall at noon to see the movie after urging the mayor in a council meeting to appoint a review committee to keep in touch with what is being shown. The Mayor said he would meet with the city's official censor and legal department shortly to brief the city's regulatory ordinances. He said they would try to determine whether the laws are being followed and if not, to see what can be done to enforce them.

Richard Burks, assistant city attorney, told the council that the present ordinances governing bad movies are strong—that they are similar to those in Fort Worth, which have been upheld by the courts. The city censor, who is also the tax assessor and collector, may ask to preview a movie, and if he disapproves of it, he may keep it from being shown, according to Burks. Or he may stop the showing of a film. In case the censor orders a film stopped, the operator may appeal to the council in three days—continuing the showing until the appeal is made.

A-I Publishes Brochure

HOLLYWOOD—American International's world-wide filming and releasing program for 1966–67 will be represented by the largest product brochure in motion picture industry history it was announced by Milton Moritz, national publicity and advertising head of the company.

The annual product brochure, currently running more than 40 pages, will include both Hollywood produced films and co-productions around the world for which plans were recently finalized by American International heads, James H. Nicholson and Samuel Z. Arkoff on their recent European business junket.

Moritz said the huge product announcement, containing new feature film listings, is being rushed to completion for initial presentation at the National Association of Theatre Owners' Convention in New York on Sept. 28th. It will also be distributed to exhibitors, film critics, trade press, schools and show business distribution centers throughout the world.

New Inde. Co. Sets Pic

NEW YORK—Henry G. Saperstein, president, Henry G. Saperstein Enterprises; Reuben Bercovitch, vice-president of Benedict Pictures and entertainment industry business manager Samuel Berke announced formation of Triad Productions to produce a theatrical motion picture entitled "First Kiss."

Para. Offers Eight Majors For Remainder Of 1966

NEW YORK—Paramount Pictures will have eight major motion picture attractions in national release before the end of 1966 including the film version of the international best-seller "Is Paris Burning?" The seven other films are "Alfie," "Arrivederci, Baby!" "Bolshoi Ballet 67," "Funeral in Berlin," "Seconds," "The Swinger" and "Waco."

Scheduled to have its American premiere for the benefit of the Alliance Francaise on Nov. 9th at the Criterion Theatre in New York City, "Is Paris Burning?" will be presented as a reserved-seat attraction. The film is a Paramount-Seven Arts-Ray Stark presentation produced by Paul Graetz and directed by Rene Clement from a screenplay by Gore Vidal and Francis Coppola, based on the book by Larry Collins and Dominique Lapierre.

Scheduled for its American premiere on Aug. 24th at New York's Coronet and New Embassy Theatres is "Alfie," the eagerly-awaited motion picture starring Michael Caine in the title role. A Technicolor and Techniscope attraction, "Alfie" was honored with the Special Jury Award at the 1966 Cannes Film Festival. The film was produced and directed by Lewis Gilbert from Bill Naughton's screenplay.

"Arrivederci, Baby!" an offbeat comedy starring Tony Curtis and Rosanna Schiaffino, is stated for national release in December.

"Bolshoi Ballet 67," a full-length Technicolor feature starring the world's greatest ballet company, will be presented throughout the country beginning in September. The film presents many of the world's most acclaimed dance artists in several ballets never performed in this country by the Bolshoi during its visits here.

Don't Knock Too Hard!

HARTFORD—Film industry prestige demands of all elements to refrain from "knocking" people and pictures in public utterances, Allen M. Widem, Hartford Times amusements editor, reminded the annual dinner of the UMPTO (United Motion Picture Theatre Owners) of Connecticut at the Grassy Hill Country Club.

"The most magnificent motion picture suffers irreparable harm," he told 200 guests representing exhibition and distribution interests along the Atlantic seaboard, "when someone, out of either ignorance or bliss, proceeds to verbally attack some component of the business. If you don't have a good word for the film industry, just don't yammer away. You'll be doing a lot of people a lot of good."

Atty. Herman M. Levy, ex-general counsel of TOA (Theatre Owners of America), and UMPTO of Connecticut executive secretary, was toastmaster. Melvin Miller, Stamford Theatres, and James M. Totman, Stanley-Warner New England zone manager, were co-chairmen.

Firks Acquires F & F

HOLLYWOOD — Samuel Firks has acquired all the interest of Leon Fromkess in F & F Productions, Inc., and will assume the presidency of this company headquartered at the Goldwyn Studios.

Firks has co-produced the films which F & F has made to date and has pioneered the growth and activities of this company since its inception.

N.Y. Okays Theatre TV On Out-Of-State Events

ALBANY—Closed circuit television boxing and wrestling matches originating outside New York State can be presented by theatres and places of public assembly within the state, for the next 18 months if such establishments wish to carry them. This is regardless of whether the participants, their managers, corporations and corporation treasurers "having any pecuniary interest" therein, are licensed by the N. Y. State Athletic Commission.

Continuation of the present situation was assured when Gov. Nelson A. Rockefeller vetoed a bill by Assemblyman Alexander Chananau (D-Bronx), a nemesis of "unlicensed" closed circuits since 1964.

In vetoing the several-times amended 10-page measure, the Governor called its purpose "desirable," but added, "the bill, by its terms, would be effective immediately and could therefore result in the imposition of criminal penalties without adequate notice to those persons whose conduct it purports to govern."

The proposal, co-sponsored this year by Senator Christian R. Armbruster (R.-Westchester County)—to give it bi-partisan support—did not pass the Upper House until three weeks after the Lower House approved it. Assemblyman Chananau, who obtained the endorsement of the State Athletic Commission and Madison Square Garden Corporation for the amended bill, finally succeeded in prying it from committee in the Lower Chamber.

N.Y. Preme For "Funny Thing"

NEW YORK—"A Funny Thing Happened On the Way To The Forum" will have a gala charity World Premiere Oct. 16 at Cinema I and Cinema II for the benefit of the New York League for the Association for the Help of Retarded Children. The red-carpet opening of the United Artists release will be followed by a posh party at the Grand Ballroom of the Plaza Hotel.

First night proceeds from the celebrity-packed festivities will be used to help maintain the Sheltered Workshop, 380 Second Ave. of the New York League for AHRC, Inc.

Mrs. Harry Gometz is theatre party chairman of the event and Mrs. Louis Silberberg is co-chairman. Mrs. Arthur Stern is supper party chairman.

Tickets may be obtained at the New York League for AHRC, 380 Second Avenue, New York, N.Y. 10010. Tel—ORegon 4–8833.

Zanucks Boost Relief Fund

HOLLYWOOD—A joint contribution of $80,000 to the Motion Picture Relief Fund's 15-year $40,000,000 Endowment and Building Campaign has been made by Darryl F. Zanuck and Richard D. Zanuck, it was announced by Gregory Peck, general chairman of the MPRF campaign. The Zanucks are, respectively, president and vice-president in charge of production for 20th Century-Fox.

Peck, in acknowledging the $80,000 gift, said, "All of us at the Motion Picture Relief Fund are delighted to recognize the generosity of Darryl and Richard Zanuck. It is not only a munificent gift to the industry organization which is closest to us all, but is typical of the generosity of motion picture and television film industry leaders. We hope many others will join our cause."

Politically Apathetic Exhibs Urged To Get Involved By Emanuel Frisch



Participating in the recent ground-breaking for two new Loew's de luxe suburban theatres in Columbus, Ohio, were (left to right) Ernest Emerling, Loew's vice-president; Herbert Brown, Loew's division manager; Mayor M. E. Sensenbrenner; Robert Yeager and William Hadler, Hadler Realty Co. and Bernard Diamond, Loew's general manager.

Loew's Breaks Ground For Two In Columbus

COLUMBUS, O.—Ground was broken in a unique dual ceremony for two 1200-seat Loew's de luxe suburban houses here with Loew's home office officials joining Mayor Maynard E. Sensenbrenner, Loew's division manager, realty developers and Sam Shubouf, Loew's Ohio manager.

The two ceremonies were held within minutes of each other, believed to be the first such double affair ever held here. One of the houses will be erected in Northwest Shopping Center, at Henderson and Reed Rds. in the northwest section of Franklin County. The other will be built on Morse Rd., just east of I-71 freeway and near Northland Shopping Center in the northeast area.

Both houses are to be completed by January 1. Bernard Diamond, Loew's general manager, and Ernest Emerling, Loew's vice-president, flew here for the ceremonies. Herbert Brown, Loew's division manager and William Hadler and Robert Yaeger of Hadler Realty Co., developers of the properties, participated.

Each theatre will have acres of free parking, giant screen, rocking chair seats and the most modern projection and mechanical equipment. Identical murals, 70 by 15 feet, will be placed in the theatres. Displays of paintings by local artists, also will be a feature. Downtown Loew's Ohio will continue to be the Loew's local flagship.

Music Man For Tors

HOLLYWOOD—Samuel Matlovsky has been signed as musical director for Ivan Tors Films, Inc., it was announced by Tors.

The first on the Matlovsky schedule will be music for "Flipper," the Tors-MGM series now filming for its third year on NBC-TV, which will be followed by the score for "Gentle Ben," Tors' feature film starring Dennis Weaver scheduled for a September start at Tors Miami Studios.

DETROIT—The August NATO Newsletter will feature an article by Emanuel Frisch, partner in the Randforce Circuit, which operates theatres in the New York area, on the coming Fall campaigns. He is past-president of the Metropolitan Motion Picture Theatres Association and former chairman of the American Congress of Exhibitors. On the Executive Committee of the Council of Motion Picture Organizations, Frisch has been atcive in legislative matters affecting the motion picture industry.

Following is Frisch's article, which urges exhibitors to participate in the Fall election campaigns:

"The democratic principle of participation in political campaigns is too well established to require further justification.

Only recently, President Johnson, in a message to Congress, indicated that there is no greater obligation upon the citizens of this country than to play a part in political campaigns by supporting candidates of their choice.

Unfortunately, according to these standards, many exhibitors are not good citizens because they neither know who their Congressmen are, nor do they support them when they run for office. The legislative committee on the Council of Motion Picture Organizations often finds in conversation with a Congressman that not a single motion picture theatre owner in his district contributed or was active in any way in the Congressman's last campaign.

There will always be legislation pending before Congress of vital interest to our industry. It is so much easier to discuss a pending bill if the Congressman personally knows that members of this industry are his constituents and that they have a keen interest in the proposed legislation.

I believe that one of the most important responsibilities of NATO is to take back the message to every exhibitor in every state that he should make a modest contribution to the campaign of the candidate for Congressman or Senator that he deems to be the best possible choice. This is not a matter of favoring one party or another. Congressmen and Senators of both parties are equally important.

During the campaign, the exhibitor should personally introduce himself to the candidate and present him with his campaign contribution. If this cannot be done, then the contribution should be given to the candidate's campaign manager and arrangements should be made for the exhibitor to meet the congressman or senator personally in the near future.

It is important that all Congressmen and Senators should know that motion picture exhibitors are good citizens."

Campaign For "Africa Addio"

NEW YORK—Brownstone Associates has been selected to create the national advertising campaign for the documentary drama, "Africa Addio," it was announced by Irving Sochin, vice-president and general sales manager of Rizzoli Film Distributors, Inc.

Conceived, written and directed by Gualtiero Jacopetti and Franco Prosperi (documentary-film innovators with "Mondo Cane" and "Women of The World") the Rizzoli release is a searing portrayal of the great Dark Continent in violent transition.

BV Plans Nationwide Preview In Dec. To Launch "Follow Me" Playoff

NEW YORK—Buena Vista has begun a series of ten Exhibitor's Family Previews of Walt Disney's "Follow Me, Boys!", its Christmas release, as the first step in an unprecedented marketing plan that will culminate on Dec. 6, 7 or 8th with a nationwide event called "An Evening with Walt Disney." The exact date will be made known by Buena Vista shortly.

The first Exhibitor's Family Preview was held last week in Dallas. Roy O. Disney, chairman of the board of Walt Disney Productions, headed a Disney-Buena Vista contingent that arrived via the company plane with a special pre-release print of "Follow Me, Boys." They acted as hosts to an invited audience of 250, including exhibitors and their families.

In outlining the concept of "An Evening with Walt Disney," Buena Vista president Irving H. Ludwig explained that on a single given night in early December, 200 to 250 theatres in cities throughout the country will be given over to Invitational Premiere Previews of "Follow Me, Boys!" Each theatre will be filled to capacity with guests invited on the basis of their influence in the community, "from media people to youth group leaders, from educators to the cop on the beat.

"The management of each theatre will act as host on behalf of Walt Disney, and all the packaging of the event will proclaim a gala occasion—announcement ads, following-day ads, special theatre decorations, souvenir programs and everything else that such an occasion calls for. Each city will participate in an important local event, and the entire country will join in a unique national experience.

"We expect approximately 250,000 'first nighters'," Ludwig declared. "This is the opposite of a sneak preview. We want everyone to know about "An Evening with Walt Disney" and about Walt Disney's extraordinary motion picture, 'Follow Me, Boys!' We believe that this is the way to spread the word."

Ludwig went on to say that the "Evening with Walt Disney" is just one part of a total marketing effort for the Disney holiday attraction. A saturation TV campaign, starting in early September, will spearhead the earlier phase of the campaign, and following the Evening with Walt Disney showings there will be an all-out, all-media campaign that will continue right through the holiday period and into 1967.

In addition to Disney and Ludwig, the Disney-Buena Vista contingent in Dallas included E. Cardon Walker, marketing vice-president of Walt Disney Productions; Leo Greenfield, Buena Vista's domestic sales manager; Don Conley, western division sales manager; Charles Levy, director of advertising and publicity; Frank Petraglia, exploitation manager; Doug Desch, southwest district manager; Paul Back, New Orleans branch manager; Sebe Miller, Dallas salesman, and other Buena Vista staff members.

The remainder of the Exhibitor's Family Preview schedule is as follows: Kansas City, Mo., Wed., Aug. 17; Chicago, Thurs., Aug. 18; Toronto, Fri., Aug. 19; Philadelphia, Mon., Aug. 22; Cleveland, Tues., Aug. 23; Boston, Wed., Aug. 24; Atlanta, Thurs., Aug. 25; New York, Tues., Aug. 30; Los Angeles, Wed., Aug. 31.

Herb Robinson, eastern divisional sales manager, will attend all the eastern previews. The district managers, branch managers, salesmen and local staffs of all Buena Vista offices will be on hand at all screenings, along with the traveling contingent of studio and New York executives. The Walt Disney company plane will provide the transportation throughout the schedule.



Joseph E. Levine, president, Embassy Pictures, is seen on the Rome set of "Shoot Loud, Louder—I Don't Understand" with co-stars Marcello Mastroianni and Raquel Welch.

General Cinema Corp. Adds Sixth In Phila. Area

BOSTON—General Cinema Corp. of Boston, announced the opening of its sixth theatre in the Philadelphia-Camden area with a ribbon-cutting ceremony at the Clifton Heights Cinema in Clifton Heights, Pennsylvania. The opening also marks the 112th unit in General Cinema's growing national chain.

Other theatres now operated by the company in the area are the Cinema and Community Theatre in Cherry Hill, N.J.; the Baederwood Cinema and Northeast Cinema I & II in Philadelphia; and the Cinema-on-the-Mall in Plymouth Meeting, Pa.

Preceding the ceremony officially opening the theatre to the public, was a cocktail party and luncheon in which members of the press, local dignitaries, distribution representatives and General Cinema executives participated.

General Cinema also recently acquired the Blue Hills Drive-In Theatre in Bloomfield, Conn.

Reade Sales Convention At Chicago's Drake Hotel

NEW YORK—Continental's annual Sales Convention will be held in Chicago at the Drake Hotel tomorrow (Aug. 18th) and Fri. August 19th, Norman Weitman, general sales manager, announced here.

All Continental division and district managers will attend the convention which will feature discussions of Continental's fall product lineup including "Gypsy Girl," "Time Lost and Time Remembered," "The Shameless Old Lady," "Gulliver's Travels Beyond the Moon," "After You, Comrade," and the reissue combination of "Seduced and Abandoned" and "To Bed or Not to Bed." Weitman noted that an important part of the discussion will cover Continental's plans for the special release of the much acclaimed "The Gospel According to St. Matthew."

Executives of Walter Reade-Sterling, Inc., of which Continental is the distribution arm, attending the convention include Walter Reade, Jr., president; Sheldon Gunsberg, executive vice-president; Guy Biondi, vice-president for advertising, publicity and exploitation; Vincent Liccardi, director of advertising, publicity and exploitation for Continental; and Arthur Rubine, publicity director for Walter Reade-Sterling, Inc.

A high point of the convention will be a cocktail party for Midwestern exhibitors hosted Thursday afternoon at the Drake by Reade. Continental sales personnel attending the convention will be Al Taylor, Western Division sales manager; Paul Baise, Los Angeles district manager; Robert Allen, Chicago district manager; Murray Baker, Cincinnati district manager; Bob Folliard, Washington district manager, Henry Harrell, Atlanta district manager; Clifford Mantle, St. Louis district manager; Sol Sachs, Dallas district manager; Abe Weiner, Boston district manager; Iz Weiner, San Francisco district manager; Donald Schwartz, Metropolitan New York sales manager; and Sheldon Greene, administrative assistant to the General Sales Manager.

Lucas Joins L & M

CHICAGO—Howard Lucas joined the L & M Theatre circuit this week and has taken over the film buying for the Evanston, Evanston; Main, Dundee; Music Box, Chicago; Rose, Franklin Park; Star & Garter, Chicago and the Vogue, East Chicago along with his other duties. Lucus was formerly with the Greiver Booking office.

"Arabesque" Hot In N.Y. Break

NEW YORK—Stanley Donen's "Arabesque," starring Gregory Peck and Sophia Loren for Universal release, has rolled up close to $350,000 on the first five days of a 32 theatre multiple engagement in the Metropolitan New York area for the biggest gross of any Universal film to play a Universal Premiere Presentation engagement.

Peppercorn Exits Cinema V

NEW YORK—Carl Peppercorn has announced his resignation as executive vice-president and general sales manager in charge of distribution of Cinema V, Ltd., effective Sept. 2nd of this year. He will make known his future plans shortly.

The NEW YORK Scene

By Mel Konecoff

THE NEW YORK YANKEES LOST ON AUGUST 10TH. THE NEW YORK METS also bowed. The Motion Picture All Stars WON—beating the Columbia Broadcasting System All Stars by a score of 8 to 0, latching onto the Will Rogers Championship Trophy for the year!

The aforementioned referred, of course, to the first annual softball game for the benefit of Will Rogers Memorial Hospital, which was held this year in Nassau County's Cantaigue Park, in Hicksville, which drew a record crowd of 4,000 to 5,000 people. Late comers had to be turned away from the duel under the lights because of a lack of parking space. It was estimated that contributions and ticket sales could boost the proceeds for the Hospital to close to $4,000.

Columbia Broadcasting will probably claim that it was handicapped by no-shows by Phil Rizzuto, Frank Gifford, Pat Somerall and Jerry Coleman, but that's their problem. They did have Jim Jensen, who pitched for two innings and then had to leave to make his eleven P.M. newcast, during which he mentioned the contest. Monte Irwin was also on hand and presented a Most Valuable Player Award from Rheingold to left-fielder Norm Schneider of Columbia Pictures.

Actress Greta Thyssen threw out the first ball, while Norman Robbins, president of the Motion Picture Industry Softball League, welcomed the overflow crowd. Si Seadler, Will Rogers publicity chairman, also addressed the audience, giving a bit of background on the hospital. We were sitting behind Miss Thyssen—so it's understandable that our account of the game is a bit hazy—but we won.

CREDIT FOR THE WIN SHOULD GO TO PLAYING MANAGER PAUL MARAN of Warner Bros., and his team, consisting of Norm Schneider, Pete Sforza, Anthony Mifud and Phil Edell, of Columia; Vince Iacona of Embassy; Steve Knoth and Andy Guistianni, of MGM; Stewart Harnell, Seymour Kaplan and Richard Albero, of National Screen Service; John Rooney, Ralph Martin and Art Hessel, of Paramount; Dick Lederer, Neil Kerness, and Carmine Scibelli of Warners; Frank Markowitz and Sal Saul of 20th Fox; and Glen Tompkins, Harvey Weilstein, Bob Pascocella and Len Shapiro.

Prior to the main event, there were marching bands, a three-inning game by two girls teams from the Broadway Show League. Warners' Felix Greenfield was at the microphone to do color and a running commentary, aided by Paramount's Bob McKeown, who also did a fine job on publicity. "Red" (Heppher), of Metropolitan, covered pictorially.

A MATTER OF CLASSIFICATION: 20TH CENTURY FOX INVITED MEMbers of the "working" press to cover an unveiling of "Modesty Blaise" at a party at Southampton. We were not invited because presumably we are a member of the "lounging" press, or perhaps someone there didn't like our review—or perhaps because it would have added another ten bucks to the $7,000 budget. Oh well, you can't always be "working."

Albany A "Boot Camp" For Film Biz Execs?

ALBANY, N.Y.—Albany service provided the original managerial training ground for many of today's top film executives . . . this was the gist of a message wired by Leo Greenfield, Buena Vista vice-president for sales, to the Herbert Schwartz Testimonial Dinner, and expanded by Emcee Charles A. Smakwitz, Stanley Warner zone manager in northern New Jersey and eastern New York. Greenfield's first management experience was here with Universal.

Smakwitz, also a "graduate" of the Albany's theatre "school" (started as an assistant here 38 years ago) listed these ex-branch chiefs along with their present positions: Norman Jackter, Columbia general sales manager in United States and Canada (present at the dinner); Ben Kalmenson, vice-president for sales and assistant to president Jack Warner; Norman Weitman, Continental sales manager, who broke in as Universal branch chief, this city; Herman L. Ripps, assistant general sales manager of Metro; Charles Boasberg, Paramount sales chief, an Albany alumnus from another company; Nat Rosen, 20th-Fox metropolitan sales manager; Joseph B. Rosen, Universal division manager.

Smakwitz, who joined Jackter, Harry Rogovin, Columbia division manager, and Marty Kutner, Columbia circuit sales boss, in predicting Buffalo would be just another rung in Schwartz's climb up the ladder, commented "I love Albany." The dynamic theatre executive added that Alan V. Iselin, local exhibitor now producing motion pictures and a television "pilot," will make his mark.

The dinner, attended by 75, took place in the Plantation Room of Hellman's Thruway Motor Inn.

SW's Smakwitz Stirs Albany VC; Would Expand Tent's Territory

ALBANY, N.Y. — Charles A. Smakwitz, Stanley Warner zone manager, made his third recent visit to Albany for the purpose of mobilizing industry support behind a revitalization of the local Variety Club. Once its chief barker and now assistant chief barker of the New York Tent, Smakwitz was commissioned by International Variety Clubs, at last June's convention to become temporary chief of Tent 9. It has been without regular rooms for about two years.

Addressing a group of film men at Thruway Motor Inn, Smakwitz urged "100 per cent support" to the drive for a stronger, broader-based Variety unit here.

"The industry needs a better image; nothing is so well equipped to provide this as Variety, with its Sunshine Coaches and innumerable other charity projects throughout the United States and Canada," the SW executive declared.

"Albany, as the capital city of the Empire State, deserves an active Variety Club," he added. "A high percentage of the nation's population is located within 300 miles of Albany. I want you to be loyal Variety members. I do not care what dues you pay," he said.

Smakwitz said "My idea is to expand the area of Albany Tent's operations to the Canadian border on the north, Utica on the west, Poughkeepsie on the south, and as far as is possible, within proper limitations, to the east. I have talked with Gene Robb, publisher of this city's two newspapers, which long cooperated with Albany Variety in Camp Thacher. He has agreed to extend full support.

"You will recall that Albany Variety was formed with the expressed purpose of supporting this mountain-camp-for-needy-boys project. Circulation Manager Jack Stein, who supervised the collection of $31,000 for Camp Thacher this year, also agreed to cooperate fully with us," he said.

"We will give a certain amount to Camp Thacher and small sums to other charity projects outside Albany," Smakwitz explained. He predicted "With theatre collections and a big civic dinner we should be able to raise $75,000."

Smakwitz promised that Governor Nelson A. Rockefeller would attend such a dinner. Richard F. Walsh, president of IATSE and a Variety enthusiast, "told me he would be glad to come here as a speaker," Smakwitz reported.

"Alfie" Pulls Record Advance

NEW YORK—Paramount Pictures' "Alfie" is receiving the highest advance cash guarantees from exhibitors of any non-road show attraction in the history of the company, General Sales Manager Charles Boasberg announced here.

The record guarantees have been amassed in 12 pre-release bid situations, Boasberg said. Most of the engagements are for a minimum of 14 weeks playing time, covering the important Thanksgiving, Christmas and New Year's holiday period.

"Alfie," which has broken all boxoffice records for a Paramount release in London, has its American premiere Aug. 24th at the New Embassy and Coronet Theatres in New York.

NGC Reports Record Earnings

HOLLYWOOD—National General Corp., second largest exhibitor circuit in the nation, reported gross earnings and net operating income for the 39 weeks ended June 28th. Increased income from theatre operations and earnings from Designed Facilities Corp. (formerly Mobile Rentals) all added to the improvements.

NGC's operating income climbed 19 per cent to $2,501,286, or 72 cents per share, against $2,100,874 or 61 cents per share for the corresponding period. Gross income for the 39 weeks rose 6.4 per cent to $49,463,035 over last year's $46,477,704.

Hope, Pasternak To Repeat "Oscar" Roles In 1967

HOLLYWOOD—Bob Hope and Joe Pasternak, master of ceremonies and producer of the highest rated single-network television program in history, the 38th annual "Oscarcast" this year, will again fulfill the same roles in 1967.

Academy of Motion Picture Arts and Sciences president Arthur Freed also announced that the site and date for next year's presentation have been finalized. It will be at the Santa Monica Civic Auditorium, Monday evening, April 10. The Santa Monica site has been the home of "Oscar" since 1960.

For Hope, it marks the 13th time he has presided at the awards ceremony. Many of these occasions have been Academy milestones. This year he was emcee for the first color television presentation. He served at the 25th annual presentation in 1952, the first to be televised, as well as the 33rd, in 1960, the first from Santa Monica. Hope has been honored by the Academy five times. This year he received an honorary award for unique and distinguished service to the motion picture industry and the Academy. Previously he had received a special silver plaque, a life membership, an honorary "Oscar" statuette, and the Jean Hersholt Humanitarian Award.

Under Pasternak's guidance, the 1966 telecast was seen in 30,130,000 homes, according to a special national Nielsen report. Only multiple-network programs—President Kennedy's funeral and the G-T 4 manned spacecraft launch—have drawn more viewers.

The 39th annual presentation will be carried live over the combined television and radio facilities of the American Broadcasting Company. It again will be in color.

Odeon Ltd. Shifts Managers

TORONTO, CANADA—Frank Fisher, vice-president and general manager of the Odeon Theatres (Canada) Limited, announces the following changes in manager personnel: James McMahon, manager Odeon-Weston, appointed manager of Odeon-Don Mills; Tom Horne, assistant manager Coronet-Toronto, appointed acting manager Odeon-Weston; Anthony Cianciotta, manager Odeon-Lakeshore, now manager of the Hyland-Kingston; Robert Roy, from Hyland-Kingston to manager of Odeon-Lakeshore, New Toronto; William Cunningham formerly manager Odeon-Oakville, now Odeon-Newmarket; Walter Nokes, manager Odeon-Newmarket, appointed to Odeon-Oakville.

All the above are effective immediately.

Filmack Boosts Movie Month

CHICAGO—Filmack Trailer Co., of Chicago, announced this week that they are cooperating with NATO in promoting October as National Movie Month.

They are devoting the cover and a full page in the October issue of their monthly publication *Inspiration,* urging exhibitors to use their screens to promote the many feature films being released during National Movie Month.

Bernie Mack, president, Filmack, advises that they have prepared special trailers, trailerettes and teaserettes (short prevue trailers) which exhibitors may use to participate in National Movie Month.

LONDON Observations

by Jock MacGregor

I CANNOT RECALL A BETTER PRESS LUNCH THAN CARY GRANT'S LATEST. The gilt invitations read: "Informal". I'll say it was! It was more like a party and continued way into the afternoon. We have met him many times over the years and it was not long before there was a good humored cross-fire of questions, reverent and irrelevant, ranging from sex, age, movies and back to teenage morals. His wife happily joined in and both seemed to enjoy it all as much as the press boys. Much discussion was devoted to the delights of parenthood, and his joyous story of how he stayed at the maternity home before he allowed his wife to take up residence got a big play in the nation's press. Cary is no less serious about all facets of being a star and the industry which has put him where he is. He reaffirmed that he would not do television because: "I'm in pictures—I have an allegiance to the theatre—I want to see the crowds go to the cinemas and not stay at home watching TV." And he practices what he preaches. Though TV cameras were present, there were no mikes and he refused special interviews. In consequence, Ian Trethowan had to relate the illuminating exchange when the footage was shown in the BBC's popular "24 Hours" program on the eve of Grantley's latest release, "Walk Don't Run."

Officially, the reception was for the press to meet Joseph E. Levine, Harold Robbins and James Booth, producer, author and star, respectively of the forthcoming "Stiletto," but it was more like a Levine convention. Many associated with other projects attended. Joe was his usual breezy, dominant self and told me that his son, a lover of London, had suggested before he left New York that, he was coming over so often, he should take up residence. He had been thinking it over, thought the boy had something and might do so for a year in view of Embassy's ever increasing British activities. He would certainly be our gain. I was surprised to meet Joe again on Sunday evening at George Raft's reception for Earl Wilson's belly dancer protege, Nai Bonet, who is in Embassy's "Spy with a Cold Nose" at the Colony Sporting Club. At the last moment he had broken his practice of trying to get back to New York for weekends. The family were away anyway. Well in evidence were Lenny Lightstone and Dan Petrie, producer and director, respectively, of this Laurence Harvey starrer. After Nai had demonstrated her dance, a number of those present started playing roulette and I suspect the wily George soon recouped the cost of the party!

OFFICIAL BUSINESS HAS FILLED THE DIARY. THE ASSOCIATED BRITISH Picture Corporation annual meeting was little more than a formality and concluded with a stockholder congratulating Sir Philip Warter on, among other things, having completed it in so few minutes . . . Little new emerged from the National Film Finance Corporation's annual report conference. John Terry, with only some $2,100,000 uncommitted, is disappointed that further funds are not forthcoming from the government. He is fearful of what would happen if American companies pulled out of British production and attributes their success to the "combination of commercial flair born of long experience, strong sales organizations and a huge domestic market which enables the major U. S. distributors to seek out specially promising projects, to finance high-cost films, to pay extremely large fees and to attract to their sphere of influence many of the most talented artists, directors and technicians."

He concluded by suggesting that British producers should consider forming a consortium to participate in an established American distribution organization . . . Despite their problems British Lion Films (Holdings) report a group profit for the year to March 31, before taxation of $349,672, after writing off goodwill of $83,992, against $316,207 in 1965. Chairman Lord Goodman states: "The (Shepperton) Studios profit before taxation of $447,134 (1965—$79,640), this year represents the larger part of the group profit and, even having regard to the deliberate policy we have conducted of restricted film-making, we nevertheless show a profit from our film production and distribution operation." . . At the British Film Producers August press meeting Sir Charles Evans believes the current figure of 80 top features (67 in color) either in production or awaiting release could be a record. . . .

Two changes in the Bill to extend existing legislation covering film quotas, Eady levy and NNFFC—theatres taking less than $429 (previously $350) weekly will be exempt and it will cost up to $1,447 to register films made under international coproduction agreements as British . . . Cinema admissions here in May averaged only 5 millions weekly, a decline of 1.9m for April and 0.5m less than May '65. So far admissions are running below last year's. It is ironic that more people world wide are seeing movies than ever before—due to TV.

David Lean's "Doctor Zhivago" will open the Edinburgh Film Festival on Sunday (Aug 21) and start a hard ticket road show at the ABC on the following day—that at least is exploiting a festival screening to the benefit of producer and public alike . . . Winkcast's Jerry Gershwin and Elliott Kastner have signed Britt Eckland to a 5 picture deal. Her first, "The Bobo," will be directed by her husband, Peter Sellers, who will also star . . . Enriques G. Herreros, formerly with Sam Bronston, and Robert L. Rooney, former Madrid UPI correspondent, have set up Herreros, Rooney and Associates as Spain's first integrated publicity public relations specialising in the film industry at Dr Fleming 42, Madrid . . . In the age of the mini-skirt (bless 'em!) UA's Charles Berman has received over 100 replies to The Times' personal column ad for men of 6ft 7ins to attend the "Cast a Giant Shadow" preme . . . Nice to hear from publicists Phil Gersdorf on "The 25th Hour" in Yugoslavia for MGM, Jack Piler on Stanley Donen's "Two for the Road" in Paris and ????? who doesn't want involvement with ???? in ???? mentioned as tax collectors allegedly read this column . . . Michael Bromhead is tickled pink that Derrick Knight and Partners' "Jemima and Johnny", the first short to be distributed by Alliance International won a plaque Lion of St Mark at Venice . . . Disney has to extend the London offices to cover increased British and European activities . . . Formalities have been completed for MGM to distribute "The Liquidator" which has been the subject of litigation . . . Rank has appointed Dennis Charles Simpson purchasing controller.

ALBANY

With no fan-fare except newspaper advertising supplemented by radio-television spot announcements, Esquire Theatres of America opened the Tri-City Drive-In, 700 and 550 cars respectively, in the Village of Menands, Albany-Troy Road. The combination, which Steve Minasian, vice president of Esquire, and Nat Buchman, owner, a Boston concessions business head, is in the Albany exchange district. A concession stand located between the two screen areas is described as "the final word in beauty." A pair of indoor theatres are scheduled to be constructed later on an unoccupied lot nearer the highway. One screen began projecting a picture about 15 minutes before the other, the reason being a large White-Glo screen faces east with the sun setting behind it. The time difference also permits intermission breaks to come separately. Thus the concession structure can serve all patrons. Unusual features are a fountain at the inside entrance; variegated lights, and a novel "cookery" which is self-service. Picnic tables and a children's playground are south of the concession building, with a two story booth having 800 feet throws in each direction. Joseph Bevins, of Boston, is manager of the Twins. . . . Tri-city critics clobbered 20th-Fox's "Batman"; but small children, with their parents, heavily patronized the film at the area theatres. The SW Strand, which usually charges 50 cents for the under 12's, collected 75 cents. The first run's night and weekend adult price was $1.50. . . . Sid Kallet, chief buyer, Kallet Theatres; Jim O'Brien, Utica city manager; and Jack McGrath, president, Albany Theatre Supply Company, were among those air interviewed at the recent premiere of the Cinema, adjacent to New Hartford Drive-In, New Hartford. Stations WRUN, whose Bob Lux originated his three-hour afternoon program from Cinema lobby for two weeks; WIBX and WK-TV covered the opening. Myron (Mike) Kallet, 79-year old founder of Kallet Theatres, Oneida, was also very much on the scene. . . . Ben Reznick, Israeli-born exhibitor, has added the Capitol, Hancock, to his operations. This was long the anchor of the late Harvey English's chain.

BOSTON

"Is Paris Burning?" will premiere for New England at the Circle Cinema, Nov. 10, and Boston will be one of the first cities in the U.S. to see the film recreation of the international best seller, a Paramount Seven Arts-Ray Stark production. For the New England premiere, Circle Cinema, a Redstone theatre, will stage an elaborate opening with VIP's, film stars, and political figures. . . . The Beachmont Silent Film Festival, which calls itself "the world's longest running film festival," goes into its 20th month with another program of classics at VFW Beachmont Post, Revere. Showings are every Monday night at 8:30 p.m. with a serial and comedy at 7:30 p.m. To date the film festival has shown some 500 films to nearly 65,000 patrons. Program for this month is "Ben Hur," with Ramon Navarro, Francis X. Bushman and May McAvoy; "Terror," with Pearl White; "What Price Glory?" with Victor McLaglan, Edmund Lowe and Dolores Del Rio as Charmaine, and "The Cabinet of Dr. Caligari" with Werner Krauss and Conrad Veidt. . . . Steuben's Restaurant, with its two night clubs, the Vienna Room and the Cave (where film row people lunched and brought visiting home office executives and film stars and directors on press junkets, was auctioned off piecemeal to the highest bidders recently. . . . Luncheon for retiring "Bucky" Harris, publicity exploitation chief at Universal; and Harry Rogovin, district manager at Columbia, has been postponed. . . . Amouk Aimee and her husband Pierre Barouh came to Boston as part of a national tour to promote and publicize French picture, "A Man And A Woman," which opens at the Paris Cinema on Aug. 17, and reported that they feel the day of the director is coming more to the forefront in motion picture production. "It is not the day for the star," she said. "When I do a picture, I want a good script, of course, but I am concerned about the director. There are those directors who can take people who never have acted before and make a fine picture. That is the way it is with many young directors now. They look for the 'moment' feeling." . . . General Cinema, the Boston based national chain of theatres, has just opened its 112th unit in its growing chain, the sixth theatre in the Philadelphia-Camden area with a ribbon cutting ceremony at the Clifton Heights Cinema, Clifton Heights, Pa. Other theatres now operated by the Boston company in the area are the Cinema and Community Theatre in Cherry Hill, N. J.; the Baederwood Cinema and Northeast Cinema I & II in Philadelphia; and the Cinema-on-the-Mall in Plymouth Meeting, Pa. General Cinema has also recently acquired the Blue Hills Drive-In Theatre, Bloomfield, Connecticut. S. H. Evans is now the director of advertising, publicity and promotion for General Cinema Corp.

BUFFALO

Tent 7, Buffalo Variety Club, will celebrate a Night at Melody Fair, Thurs. Aug. 25 at 8:30 P.M., when the New York musical success, "Oliver," will be the attraction. There will be a buffet snack affair after the show on the grounds of the theatre-in-the round in Wurlitzer Park. Bill Kaplan, chairman, advises sending in reservations at once by calling Clint at TL-4-9138. . . . Bill Laney, general manager, K-Mor Enterprises, Inc., of Rochester, advises that Joe Prete, former assistant manager at the Center, downtown Buffalo, and later working for Jo-Mor at the recently acquired Wehrle drive-in, also in Buffalo, will become manager of the Stoneridge theatre in Kodak Town on Ridge Road, W., at Stone Road. Joe will replace Dan Fox, who will become managing director of the new Jo-Mor theatre, the Panorama, on Penfield Road, the fourth plaza theatre to be built this year in suburban Rochester. The Penfield Road showplace, seating around 800, is nearing completion at the end of the present mall. . . . Bobby Sherman, star of radio, TV and records, was to entertain at the Teen and College-Age Fashion Show sponsored by the downtown Retail Merchants Assn., and the Buffalo Evening News on the stage of the Century theatre. Managing Director Carl Schaner is reaping a harvest of publicity for the house as well as its attractions. The fashion show will be staged each morning at 10 o'clock. Admission will be free, but those wishing to attend have to clip a coupon in the News and send same to the sheet for tickets. . . . One of the features of the recent annual Farm-City Days in Olean, N.Y. was a special show for the children at 2:00 p.m. in the Palace theatre. The celebration was a three-day event, climaxed with a parade of 200 antique cars. . . . Albert J. Petrella, chief barker, Variety club of Buffalo, says: "Congratulations to Nat Nathanson, who has been appointed chairman of the Sir Billy Butlin Incentive Drive for Variety Clubs International. This is the same one we won last year, so all eyes are going to be on Buffalo to see if we can repeat. The drive will be from September, 1966 to March, 1967." . . . Thomas W. Fenno, chairman, reports reservations already coming in for the International Convention of Variety, May 14 thru 19, 1967 in Mexico City. "Early reservations insure top accommodations," says Tom. . . . Jerry Lewis, while in Buffalo at Melody Fair in his own variety show, was honored for his services to humanity as long-time chairman of the annual appeal of the Muscular Dystrophy Associations of America. . . . Ken Reuter, manager, Buffalo branch, United Artists Corp., held an invitation trade screening of "The Fortune Cookie," starring Jack Lemmon, at the screening room of the Motion Picture Operators Union at 498 Pearl street. There was hearty applause at the end of the showing from the SRO exhibitor audience. . . . "The collections in both hardtop and drive-in theatres in the Buffalo exchange area this year for the Will Rogers Hospital and Montague Memorial Library and Study Center show a big increase over 1965," said Sidney J. Cohen, a member of the board of trustees of the hospital and exhibitor chairman in the Buffalo area. Mike Klein, manager, Warner Bros. Dist. Corp., exchange, is distributor chairman. . . . Marty Kutner, division manager, Columbia Pictures, was in Buffalo to install Herbert Schwartz as manager of the Buffalo exchange, succeeding Ben Felcher, resigned. Schwartz will also supervise the Albany office. For the present, Schwartz is residing in the new Holiday Inn on Delaware avenue. . . . Charles L. Hope has been appointed credit manager of Sylvania Electric Products, Inc., Entertainment Products Division, with headquarters in Batavia. For the past 3½ years, Hope has been national credit manager for distributors in the Entertainment Products Division. . . . Elmer F. Lux, former president of the Buffalo Common Council and for many years prominent in distribution and exhibition as well as active in all Tent 7, Variety club of Buffalo, has been appointed campaign manager for local Republican candidates for State Constitutional Convention delegates. . . . Buffalo area motion picture theatres contributed plenty to the $14,978,206 total broadcast revenues of the three major TV stations in the city, according to a recent report. . . . Viewing movies is the most popular student pastime on the State University of Buffalo campus, having now replaced sports events. In the past year it was common for 4500 students a week to attend film showings in a small campus theatre located in Norton Union. A series of films this summer is attracting near capacity audiences. So popular are films that the Art Department, which encourages students to study motion pictures as an art, has its own summer series. In the university curriculum now is a course that presents the history and the art of films. A Cinema Club was started last year. It produced one film, is making two more and has plans to make a larger number in the next academic year. The Norton Union programs generally include a newsreel, serial and feature and they are shown five times a day. The state licensed projectionists and the equipment come from the Audio Visual Communications Center.

CINCINNATI

Times Towne Cinema displayed a flair for its brand of showmanship at the opening of "The Russians Are Coming, The Russians Are Coming" here last week. Crowds lined

the streets to watch the, by now, traditional parade while sky bombs boomed overhead and an invited, enthusiastic audience topped off the delightful evening with caviar and champagne served in the theatre's lounge. . . . "Torn Curtain" opened at both suburban Ambassador and 20th Century. This is the first time in this area that a film is to play two theatres, which are only about half a block from each other. "Torn Curtain" is the opener for the newly redecorated 20th Century. The Ambassador, its sister theatre, was completely renovated last year. . . . Stanley Warner's new Kenwood Mall Theatre, located opposite the new Kenwood Plaza Shopping Center, Montgomery and Kenwood Roads, is expected to be completed in time for a Christmas Day opening featuring James Michner's "Hawaii." . . . Mid-States Theatres, operators of the Times Towne Cinema, Mariemont Cinema East and Hollywood, has announced plans to build a new theatre in suburban Cherry Grove, the only roofed house in an area of drive-in theatres. The new theatre will be located in a shopping complex now under construction. . . . Congratulations are extended to Mr. and Mrs. W. Wagner, who observed their 50th wedding anniversary last week at an open-house given by their daughter, Ruth Handyside, of National Theatre Supply Co. . . . William Garner, UA salesman, and Mary Carnes, office manager, National Theatre Supply, who have been sidelined by surgery, are welcomed back to Film Row. . . . August vacationers include Carl Gentzel, MGM salesman; Walter Mergenthal, booker, and Rena Schroeder, cashier, both at UA.

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CLEVELAND

The Detroit and Ceder-Lee Theatres are racking up with "The Russians are Coming" now in it's sixth week. "Who's Afraid of Virginia Woolf?" started a sixth week at the Richmond, east side, and also downtown. After four weeks at the Palace, it was moved to Loew's State for an extended run. The Palace had a roadshow, "The Blue Max," open with reports good so far. . . . Cary Grant's new film, "Walk, Don't Run" was enjoying a third week at the Lake, Beechcliff, Center-Mayfield, Stillwell and Yorktown. . . . Frank Sinatra's new picture, "Assault on a Queen," opened at the downtown Allen and three other hardtops plus two D-I's. . . . "Modesty Blaise" opens at Loew's State and will also bow at the Euclid and Pearl Rd. D-I's. . . . The popular Hard ticket comedy, "Those Magnificent Men in Their Flying Machines," made it's first appearance in the Drive-Ins playing a week's run in the Memphis, Canal Rd., Miles, & Euclid. . . . Jack Benny was in town appearing at the Musicarnival plus several guest appearances. . . . Quinn Saylor, manager, Memphis Drive-In, is enjoying a two week vacation in the southern States. . . . Herb Jones, projectionist at the Mentor Drive-In, suffered a deep cut in the hand while re-winding film; several stitches were required. . . . A new theatre may be built in the shopping center going up at Mentor-on-the-Lake located at Eckleys Corners. One is also planned for the Mentor Great Lakes Mall. . . . Mentor D-I, Mentor, O., is being enlarged to accommodate 750 cars, according to Harold Kay, manager.

DALLAS

Hollywood film, radio and television star Robert Q. Lewis will be the new "Dr. I. Q." when the revitalized version is taped here at the Palace for television. All prizes will be paid off in uncirculated silver dollars. Aug. 18 has been set as the date for the first program. . . . Dallas United Nations Association will sponsor the Southwestern premiere performance of the movie "John F. Kennedy: Years of Lightning, Day of Drums" in Dallas on Sept. 21 at the Festival. The movie will be shown at 7 p.m. and 9 p.m. with champagne and hors d'oevres served preceding each showing at the Festival. Patron tickets for the benefit showing are $25 and sponsor tickets are $12.50. Proceeds will go to the educational programs of the Dallas U.N. Association. . . . Jess Levine of 20th Century-Fox's New York office was in on a promotion visit in behalf of "Smoky," featuring Fess Parker. . . . Marie Russey, president, and immediate past president Juanita White, of the Dallas WOMPI chapter were selected as delegates to the Des Moines convention in September. Alternates will be LaVerne Gordon and Rosa Browning. Other Dallas WOMPIs planning on attending include Blanche Boyle, Elsie Parish, Dorothy McCann, Gazzie Moseley and Edna Schulman. . . . William W. Lewis, southwestern district exploitation manager for Columbia Pictures, will leave that post effective on Aug. 26. His successor has not been named. Following a vacation in Hawaii, Lewis will announce his new affiliation. . . . Sears, Roebuck & Co. has opened a press and information center at one of their stores for "The Bible," which is scheduled as a road show attraction at the Tower. Tickets are not on sale but patrons may register their names and they will be advised when tickets are placed on sale. The center contains pictures from the picture plus a slide presentation. . . . Chuck Seabough was the 300,000th patron attending the showing of "The Sound of Music" at the Inwood. Bill Risener, manager, presented him with a sound track album from "The Sound of Music," a season pass for two to Interstate Theatres and a night on the town, including dinner at the Statler Steak House. The film is now in its 72nd week. . . . "Khartoum," current Cinerama attraction at the Capri, is scheduled to close on Aug. 15 to be followed by Cinerama's "Russian Adventure." . . . On Aug. 15, some 250 exhibitors and others associated with motion picture industry will gather for "A Day with Universal." Milton R. Rackmil, Universal president, and Harry H. Martin, vice-president and general sales manager, will discuss the major film releases by the studio in the months ahead. Walter Armbruster, regional manager for Universal, said the visitors will come from Minneapolis to New Orleans, with the majority from this area. "Texas Across the River" will be screened at Cinema II in NorthPark to open the day. This will be followed by luncheon and another screening at Cinema II, this time of "Gambit." The day will close with a cocktail party and buffet. . . . A multiple opening is scheduled for "Maya" at 12 area theatres. . . . William LaMassena, resident character of the Dallas Musicals, has been in three motion pictures. He appeared in "Carousel," "The World of Henry Orient" and "The Wrong Man."

DES MOINES

The Crystal theatre, Manning, Ia., has been reopened by Burton Hood of Council Bluffs. Gilbert Peters is manager of the house. The Voge theatre at Remsen, Ia., which has been closed for the summer, will reopen Sept. 2nd. . . . Roy Metcalfe, operator of the Times 70 and New World, Cedar Rapids, was re-elected president of the Allied Independent theatre owners of Iowa, Nebraska and South Dakota at the annual meeting held at Des Moines. Harrison D. Wolcott of Eldora, Ia., resigned as secretary-treasurer of the organization and Peter Fredericks was named to fill the post.

DETROIT

The Michigan Theatre, second largest house in downtown Detroit, started a Friday Men's Day recently by charging 50¢ admission until 6 p.m. with coffee and doughnuts thrown-in. The house was showing "A Fine Madness," with Sean (007) Connery, as a single bill. When the second week of the attraction started they doubled the show up with "Harper." The U.D.T. chain plans to include their Palms Theatre on the 50¢ idea if it goes over. Most other downtown Detroit houses are only offering the reduced admission for Ladies on Wednesdays. . . . Ed Harrison's Japanese documentary film, "Vietnam in Turmoil," will have it's Midwest Premiere showing at the Telenews Theatre. The film is narrated in English, it is in color

and scope. . . . Lincoln Friend, manager of the suburban Birmingham, recently fell and cracked his hip. He is on the road to recovery. . . . Margaret O'Bryan, wife of O. B. O'Bryan, manager, Madison, was on her way to a west coast vacation when she fell and broke her hip. She is recovering in the Iowa Lutheran Hospital, Des Moines, Iowa. . . . The Detroit News, Detroit's only afternoon daily newspaper ran a full page of advertising for their "Movie Guide," Tuesday, July 12. According to Art Balmas, motion picture advertising manager of the News, this is the first time any Detroit newspaper has ever devoted an entire page to photoplay or directory advertsing without any editorial at the top or bottom of the page.

HOUSTON

The Battleship Texas was closed to tourists for a full day while director Robert Wise and actor Steve McQueen were filming a scene for "The Sand Pebbles." Wise and McQueen flew in Wednesday afternoon. The picture, much of it already shot in the Far East, is about a sailor in the days when the Texas was on the active list. A number of local students were signed up as extras. . . . While McQueen was in the city in person his latest film, "Nevada Smith," had a multiple opening at five indoor and 11 D-I's. . . . Fess Parker, star of the motion picture "Smoky," was in on a promotional visit on behalf of the film. From Houston he flew to San Antonio. . . . "The Bible" has been scheduled to open a road show engagement at the Alabama on Oct. 19, which will mean the end of the long run of "The Sound of Music." . . . "Hawaii" is scheduled to open at the Tower on Christmas Eve, Dec. 24. The current attraction there is "Who's Afraid of Virginia Woolf?" . . . Hollywood film star Mickey Rooney is currently at the Houston Music Theatre in "A Funny Thing Happened on the Way to the Forum" and will close on Aug. 14 to be followed by Juliet Prowse, who will star in "Irma La Douce." Rooney is making a number of friends with his friendliness. . . . Harold Scarlett, writer for the Houston Post, in The Spotlight, Sunday supplement, wrote an article of his visit to local theatres showing art films, which was titled "Our Man at the Nudies."

JACKSONVILLE

Marjorie Roberson, secretary to branch manager Bob Capps at MGM, left her office chores for an annual vacation with her family. . . . Mrs. Rex Grimm, Warner Bros. staffer, proudly reported that her daughter, Karen Lynn Gifford, will be married August 20 at the Inman Memorial Methodist Church to Lance Cpl. Donald M. Wilson, who recently returned from 14 months of active war duty in South Viet Nam. . . . The Merritt Theatre, Merritt Island, in the area of Cape Kennedy, is scheduled to be re-opened on August 19 under the management of James L. Beach. Earl Turbyfill of this city has been named to do its booking and buying. . . . Ardene Pinson, of the Universal office, returned from a vacation spent in the Carolinas and Margery Baer of the same office left here to visit relatives in Miami and Nassau, B. W. I. . . . Returning from business sessions with Miami exhibitors were Bob Bowers, Allied Artists manager, and Carroll Ogburn, Warner Bros. manager. . . . Carl Spires, student-booker at Universal, and Fay Taylor were married June 30. . . . Carolyn Lambert is a new general clerk on W. A. McClure's staff at Universal. . . . Joyce Malmborg, WOMPI at Allied Artists, vacationed at Jacksonville Beach. . . . Visiting exhibitors included William Carroll, Vogue, Orlando; E. C. Kaniaris, San Marco D-I, St. Augustine Beach; Mack Grimes, Bailey Theatres, Atlanta; John Lawson, Ritz, DeFuniak Springs; Roy Bang, Eustis; and Ralph Bailey, Eagle, Blountstown. . . . **WOMPI NEWS:** Teams of WOMPI hostesses performed volunteer services at sneak prevues of "Assault on a Queen" and "What Did You Do in the War, Daddy?" —held on successive Saturday nights at the downtown Florida Theatre. Other bands of WOMPI volunteers were making audience collections for the Will Rogers Memorial Hospital and O'Donnell Research Laboratories at the Edgewood and Center Theatres. WOMPI President Mary Hart has made a general call for volunteers to serve as sales personnel at the group's pre-school-opening rummage sale to be held at the Brentwood Housing Project's auditorium on August 20. Children's clothes will be featured in the sale. An August project of local WOMPI members is the preparation of 100 "comfort kits" for members of the U. S. armed forces in South Viet Nam. . . . Marty Shearn, manager, Center, and Mrs. Shearn (Louise) vacationed at St. Simon's Island, Ga., and Marty's assistant, Bob Jones, held down the fort as "Who's Afraid of Virginia Woolf?" established itself as one of the Center's box-office champions on opening day. . . . "Doctor Zhivago" moved into the second half of its third month at Sheldon Mandell's suburban Five Points and the nearby Edgewood rounded out a second big week with "Lt. Robin Crusoe, U. S. N."

MIAMI, FLA.

Larry Birger, business editor, The Miami News, devoted a half-page article to the bright future that seems to be in store for Florida motion picture theatres. Birger cited the major companies serving Florida from Key West to Gainesville—Wometco, Florida State, and Loew's Theatres—as displaying the surest sign of success in the many new theatres now open and due to open soon. Wometco opened three in Central and West Florida the past year and will break ground next month for a theatre in the South Dade area; Florida State opened five in the past year and is now building in Sunny Isles; Loew's opened their third Florida theatre last December in St. Petersburg, and has announced plans for two more, one in Dade County and one in Broward County. In his article, Birger quoted local executives as giving the following reasons why profits have been improving: admission prices are higher; theatres are now being built where the people are—in the suburbs, in and around shopping centers; the theatres are more economical to construct and operate; unprofitable theatres have been closed or their operations curtailed to a point where they at least break even. Harvey Fleischman, Wometco vice-president, was quoted as saying that "product is everything." Harry Botwick, FST Regional Supervisor, agreed that "attendance is in direct relationship to product; there's nothing wrong with the industry that a good picture won't cure in a hurry." Arthur M. Tolchin of Loew's stated, with regard to location being a prime factor in success, "All of our theatres are justified in being in business." Twin theatres were mentioned by both Wometco and FST as being a help in reducing costs and permitting flexibility. Wometco has one twin in Winter Park and the new theatre will be another; FST has three twins already in operation and Sunny Isles will be the fourth. Richard Wolfson, Wometco Senior vice-president, explained: "The industry is still undergoing lots of change, attempting to come up with the right answers. We think the twin is one of them." Botwick added, "We're greatly encouraged by what has been happening in the last two years. We are meeting the public's needs by giving them better theatres. I'm very optimistic if we continue along the present path and, additionally, have a good product to offer." . . . Freeport Parks and Playgrounds, a charitable organization for the establishment of public parks, playgrounds and facilities for youth recreation and welfare, was the beneficiary of proceeds from the opening night's performance at the Columbus, in Freeport, Grand Bahama Island. The owners of Grand Bahama Theatres Limited (Greater Freeport Industries, Wometco International and Theatrical Enterprises Limited of Nassau), announced additionally that it is also intended that henceforth, the proceeds from the two charity performances to be given each year at the Columbus will be donated to this Fund.

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NEW HAVEN-HARTFORD

Mo Rothman, vice-president and worldwide head of distribution for Columbia Pictures Corp., has been invited by Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, independent Connecticut circuit, and author John Hersey, master of Pierson college at Yale, to address a Yale fall campus gathering of selected groups of motion picture-oriented students. This is part of a long-range Perakos-Hersey plan to get film industry leaders to explain film concepts. Television will also be discussed, with Stanley Schneider of Screen Gems, Columbia's television division, coming to New Haven. Perakos, Yale alumnus, is a member of the university's film advisory board. . . . Dave Jacobson, operator of the Warner, Torrington, is recipient of a Torrington Park and Recreation Commission citation for "outstanding service" in the cultural and recreational fields. Jacobson was a founder of the Torrington Civic Symphony and served as chairman of the Torrington Arts Festival for the past three years. . . . Richard's Theatres Inc., Westover, Vt.-based drive-in theatre and restaurant firm, has moved into metropolitan Hartford for the first time, taking over the Windsor Grill Diner, Route 5, suburban Warehouse Point. The company operates five drive-in theatres in the New England states. . . . Mrs. Marg Mortensen, Stanley-Warner Capitol, Willimantic, offered free admission to Buena Vista's "Lt. Robbin Crusoe, U.S.N.," to any patron clad in a sarong. So unusual was the gimmick, the Willimantic Daily Chronicle gave the theatre a three-photo layout, plus special story. . . . The East Hartford Town Council has over-rode Republican objections and granted a one-year extension to the Oak Ridge Development Company for development of a multi-million dollar commercial complex, including a dual motion picture theatre, in the town's South Meadows District.

SPRINGFIELD, MASS., NOTES: Ed O'Connor, business agent of the Springfield Motion Picture Operators' Union, got back from the AFL convention in Detroit. . . . Don Williams, ex-chief of service at the Stanley-Warner Capitol, attending USC (University of Southern California), has been named assistant manager of the Warner Theatre, Los Angeles. . . . John Croke, Arcade projectionist, was confined to Mercy Hospital with a back injury. . . . Gloria Carabetta, S-W Capitol assistant manager, was on vacation in Hawaii. . . . Robert Tyminski, ex-assistant manager, Arcade, was on Air Force leave before starting a new assignment in Okinawa. . . . The Arcade has completed installation of a new air conditioning system. . . . Ronald Goldstein, vice-president of Western Massachusetts Theatres Inc., was on duty with the U.S. Marine Corps Reserve. . . . Dick Martin, former manager, Casino, Ware, is now manager of WMAS-Radio. . . . A Saturday night bomb scare at the S-W deluxe Hamden Cinemart delayed 700 persons in seeing 20th-Fox's "The Sound of Music" for half an hour.



Reservationist Maryann Hinata recently participated in the tie-up Columbia made with Japan Air Lines for the Washington, D.C., engagement of "Walk, Don't Run." In native costume, she is seen beside the Connecticut Avenue Window display on the film.

NEW ORLEANS

The Robert E. Lee Cinema, Baton Rouge, La., opened with the roadshow showing of MGM's "Doctor Zhivago." The new theatre, according to Joy Theatres Inc., is closely related in all respects to the Robert E. Lee Cinema, the plush entertainment center in the New Orleans suburban area. . . . Jim Backus was added to the cast of "Hurry Sundown" being filmed on location in the Baton Rouge area by director Otto Preminger. . . . T. G. "Teddy" Solomon, president, Gulf States Theatres, was in Eldorado, Ark., to arrange for the leasing of a potential 700-seat theatre in a new shopping center there. The circuit recently finalized negotiations for a new 700-seat house to be built in the Battlefield Shopping Center in Vicksburg, Miss. . . . WOMPI Anna Ryan, Warners, resigned to devote her attention to her husband, who not too long ago suffered a grievous illness from which he is gradually recovering. . . . The local WOMPI will continue their project of aiding the girls of Holman Center. . . . They will also continue entertaining the senior ladies of St. Anna's Home; and patients confined to the psychiatric ward of charity hospital.

PHILADELPHIA

Variety Club Tent 13 and The Philadelphia Inquirer announced that Old Newsboys' Day will be held this year on Sept. 30. . . . Sameric Theatres opened the new Eric at the Pennsauken, N.J. Mart with U's "Torn Curtain." Located at the crossroads of Route 73 and 130 and Haddonfield Road, the house is two miles from the Tacony-Palmyra Bridge. . . . That dinner in honor of the retiring "Miss Mac," Elizabeth V. Ziegler of United Artists, who is resigning after 46 years with the company, will be held in the Clover Room of the Bellevue-Stratford Hotel on Monday evening, Aug. 29th.

WILMINGTON, DEL., NEWS—Lewis S. Black, city manager, SW Wilmington, and manager, SW Warner, announced the appointment of Melvyn Sklut as manager, SW Towne, and John Hlubb, former assistant manager, SW Moorestown Mall Plaza, Moorestown, N.J., as manager, SW Grand, Wilmington. . . . G. Earl Smith, who resigned from SW after a long association in which he managed several theatres including, most recently, the Grand, joined Dan Cudone's Edgemoor. . . . Rockland Corp. purchased from William Bright and others the Towne which is under lease to SW, and a spokesman for Rockland said it hopes the theatre will remain and that plans "do not call for demolition of this or other nearby properties in the immediate future" to make way for a projected shopping mall, possibly to include a new theatre. . . . Purchase price for the Towne property was $123,611, according to files in the Recorder of Deeds office.

SAN ANTONIO

Fess Parker visited here on behalf of his latest motion picture, "Smoky." Parker was the guest of honor at the regular monthly meeting of the San Antonio Exhibitors Association. The film is scheduled to open at the downtown Texas on Sept. 1. . . . William Rowland, producer of "Campus Confidential," which opened an engagement at the Towne Twin D-I, was in on a visit in behalf of the film. Rowland stated that the film is based on actual undercover police work on the University of Southern California campus. . . . In addition to the San Pedro Twin D-I—currently under construction—and the reopening of the closed Loop 13 D-I, another new D-I, the Valley-Hi, is under construction and will open soon. . . . Namus '66, supplement to the San Antonio Express-News published every Saturday, along with Radio station KTSA, is offering 12 persons two passes each to any of the Cinema Art Theatres (the Josephine, Laurel or Texas) in a weekly drawing. A coupon appears in the supplement which is to be mailed in to the Contest Editor each Thursday.

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PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • 1966 TEDA Officers (Front row, left to right) Robert Tankersley, Sec./Treas.; Lloyd Pearson, Vice Pres.; Spero L. Kontos, President; George Hornstein, Vice Pres.; (back row, left to right) L. Phil Wicker, Hal Hornstein, P. E. Comi, Louis M. Wutke, E. H. Geissler, Armand Besse and Robert Woelfl. (Not present, Irving Goldberg).

Volume 21 **Number 8**

August 17, 1966

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special sec tion emphasizing theatre refreshment operations and manugement.

critics choice

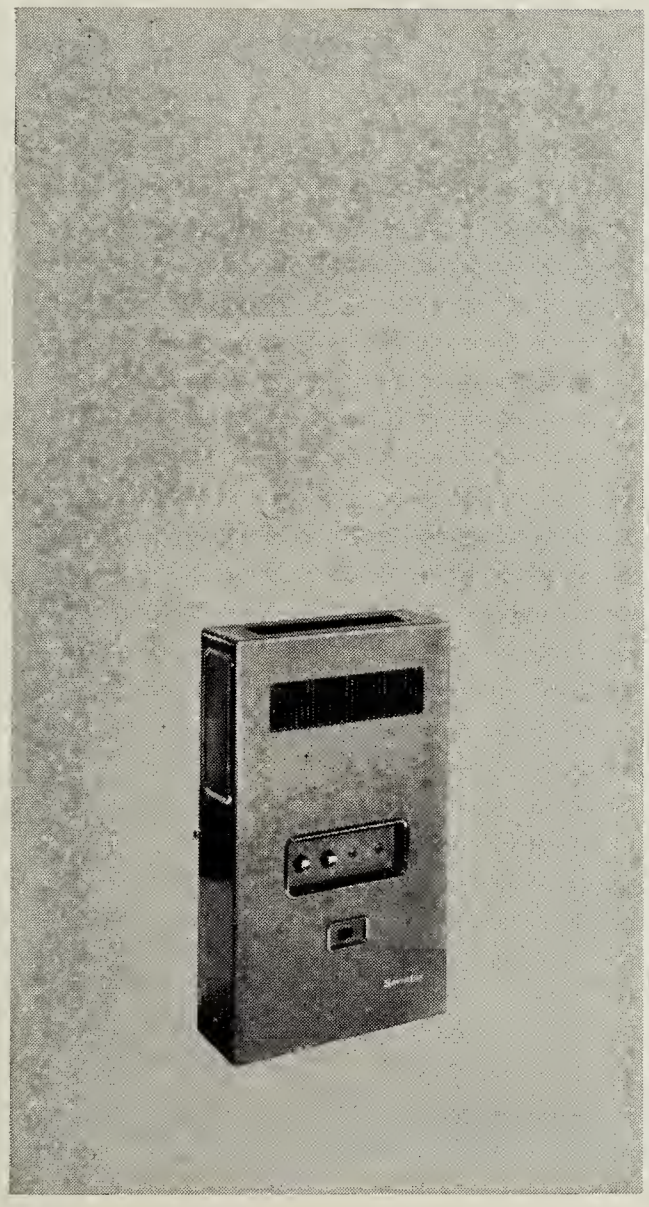


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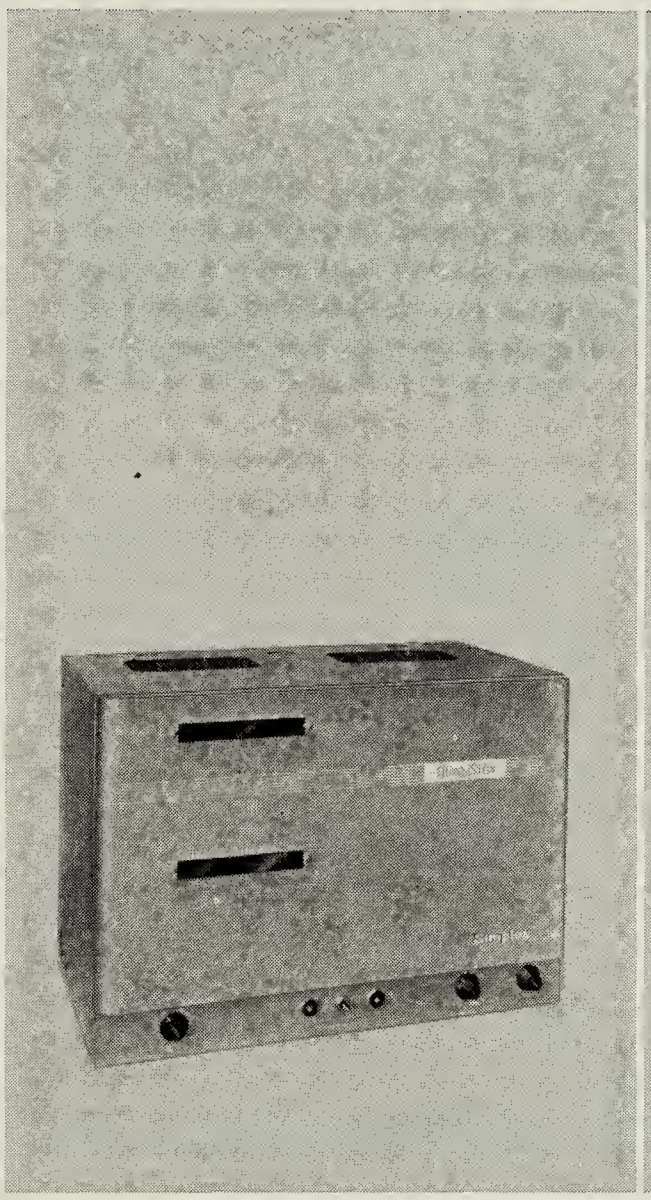
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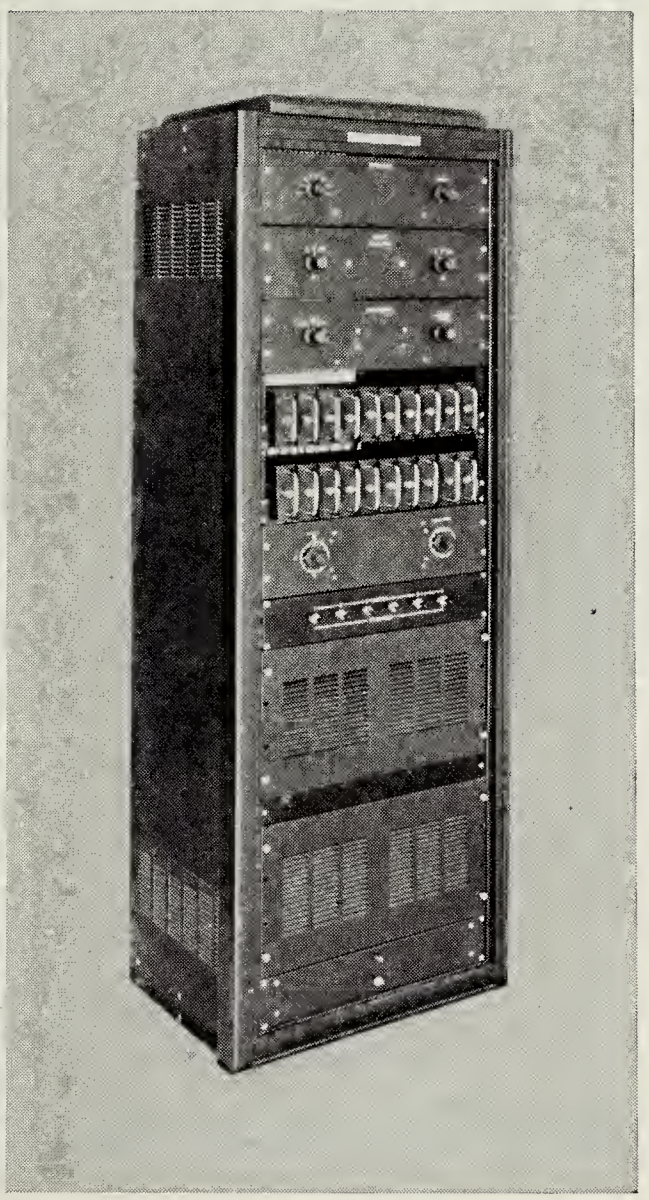
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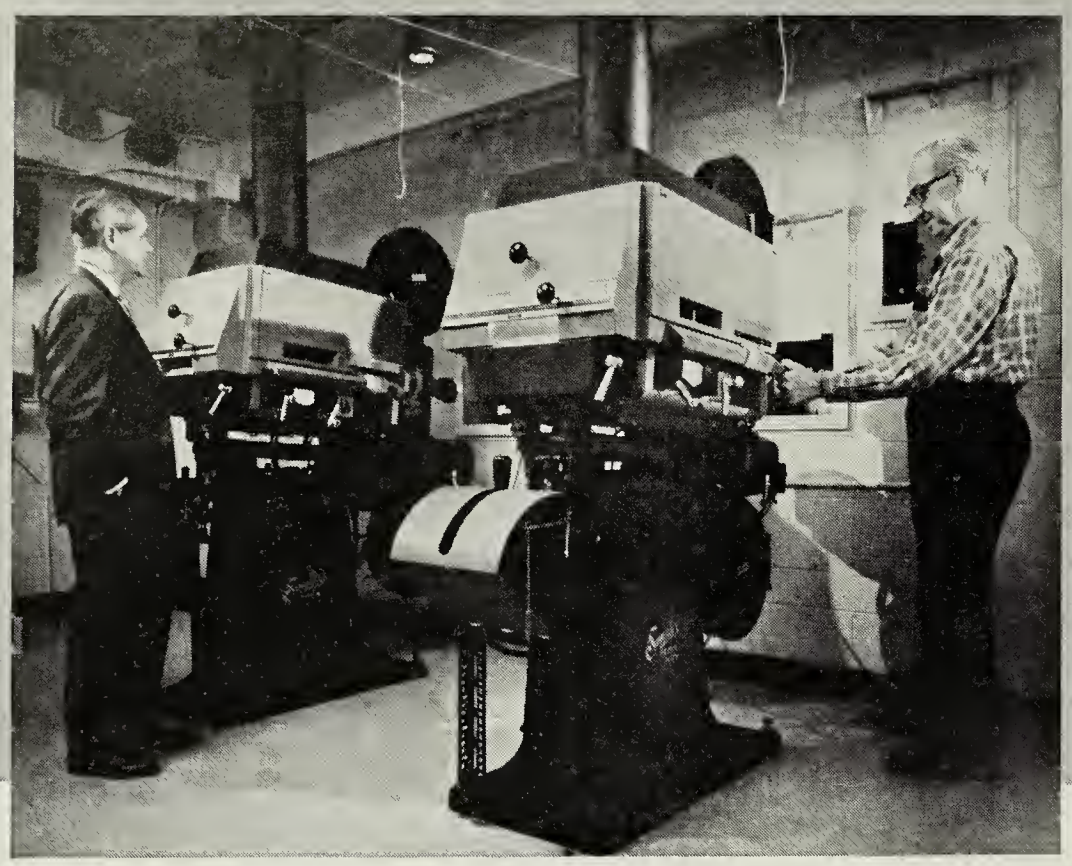
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Editorial

Today, Not Tomorrow

JACK VALENTI, MOTION PICTURE ASSOCIATION OF AMERICA president, revealed some startling statistics in a recent speech before the annual I.A.S.T.E. convention in Detroit, Mich., that should be seriously pondered by everyone associated with the motion picture industry.

He said that today the average motion picture costs approximately three million dollars. Five years ago that average was two million and twenty years ago it was about nine-hundred thousand. He added in 1965 there were 191 films approved by the Production Code Administration. Five years ago the number was 254 and twenty years ago 425 pictures received the Code Seal. "Perhaps you gain a different notion," commented Valenti, "but I judge these facts to be crying out that high costs are on a collision course with our future. If they collide as they well could, the results could be still fewer pictures made in this country, and the possible slow extinction of the motion picture industry as we know it in the United States."

The warning was clear and concise, but Valenti had not come before the union to be a sentinal of doom. He did not choose to believe this will happen. "It will not happen," he said, "if all who share in this industry's destiny and all who labor in its cause understand one clear, unvarying fact: *Our future lies in our cooperation.*"

Valenti was addressing his remarks, primarily, towards the unions, stars, distributors and producers. We would like to expand the MPAA president's theme to include some of the other very fine people and organizations who are an integral part of our great industry.

Now, as never before, the time is ripe to disregard old jealousies; to throw out what Valenti calls "The hell with you, I got mine" attitude that has so often been a part of the physical aspect of motion pictures, as well as the technical and performance sides of the industry. The National Association of Theatre Owners have shown what cooperation can accomplish in building a progressive organization. So have the Theatre Equipment and Supply Manufacturers Association; the National Association of Concessionaires; and the Theatre Equipment Dealers Association.

NATO, TESMA, NAC, TEDA—not just a bunch of letters in haphazard order, but men and women pooling their time and energy to help build a great industry. There was a time when these groups of letters did not exist; a time when they did exist, but hardly recognized each other; and a time—now—when the fruits of cooperation are beginning to put forth an abundant harvest.

This section of the EXHIBITOR applaudes Jack Valenti's call to build for the future. We also wish to tell him that there are some who have not waited for tomorrow, but are working today for the good of the entire industry.

For all those others connected with motion pictures who are waiting for tomorrow to start working in cooperation towards a common goal of excellence and profit, we can only repeat what Valenti cautioned the union gathering will happen if complete industry cooperation is not forthcoming, ". . . all that we have and hold, all that we believe in and cherish will not survive."

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. **All contents copyrighted and all reprint rights reserved.**

Jay Berkowitz, editor



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TEDA: PAST, PRESENT AND FUTURE



Spero L. Kontos (John P. Filbert Co.), will serve as TEDA president until 1967.

The Theatre Equipment Dealer is no longer the "forgotton man" of the Motion Picture Industry

By Whitney Stine,
Public Relations Director of TEDA

THE THEATRE EQUIPMENT DEALERS ASSOCIATION HAS HAD A LONG HISTORY, BUT A SHORT PAST.

The parent group was organized as the Motion Picture Supply Dealers' Association of America, in 1919, by Joe Hornstein, (Howells Cine Equipment Co.) whose two sons, Hal and George, with locations in New York and Miami, are current board members of TEDA.

The MPSDAA, in the days after World War I, was fraternal in character and social in substance. The reason for forming the association in the first place, was to bring about a better understanding between manufacturer and dealer. One of the main problems was transportation and communication. Establishing a good relationship with manufacturers in far off cities was difficult; airmail was unknown, telephone and telegraph, almost frightening in its urgency, and rail and bus lines not at all dependable. Then, too, many dealers were hundreds of miles away from remote exhibitors.

Hornstein felt that a group of dealers could do much to mediate these situations. The Society of Motion Picture Engineers had been formed three years previously, and he knew they had accomplished a great deal of unity in their ranks and he wished to do the same for his organization. There existed many areas of annoyance. The supply dealer was still a strange kind of jobber or misunderstood middle man—necessary to a degree to Hollywood, the exhibitor, and the manufacturer, but often the 'forgotten man.'

Historical Background

To understand how this all came about, and how the image of the supply dealer has changed through the years, it is necessary for us to reminisce.

MOTION PICTURE EXHIBITOR is proud to present, for the first time, the complete story of the Theatre Equipment Dealers Association. Whitney Stine goes back to the Nickleodeon to begin this history and follows the growth of TEDA and the motion picture industry to their present-day standards of excellence. Both old, and new, members will enjoy this recounting of a truly great organization. The editor.

During the Nickleodeon, Tent Show and Electric Theatre era, the supply dealer as we know him today, was non-existent. The few theatrical supply houses across the nation catered mostly to the 'spotlight and gelatine' crowd of legit and vaude palaces. Flickers were not popular, and in the large theatres (with big two-a-day names and the "eight minute turn") were used mainly as a chaser—one sure way of getting an audience out of the house between shows. Who, indeed, would stay to see such immortal bits of celluloid as "The Man in the Two Trouser Suit," "Feeding Pigeons in the Park," or "How Bridget Served the Salad, Undressed!"

Conditions changed, however, when "The Great Train Robbery" was released in 1903, because the film used a plot, intercutting and the medium close up, for the first time. Thomas A. Edison turned one of his newfangled movie projectors over to 19 year-old Joe Hornstein for resale. Hornstein then started one of the first movie supply houses in the East (Blumberg Bros. in Philadelphia also were serving this area); a year later John P. Filbert opened his modest store in Los Angeles. Year by year, others followed the difficult path of helping the exhibitor fight public apathy.

The dealers main selling points: overhauling and repairing the few available projectors, the Edison Kinetoscope, P.M.W, Powers and Baird. Now and then, they even *sold* one, but the main items were splicers (fancy sizzors), film cement, tickets, lamps and carbons. Screens didn't sell well, because silver-white paint was used on the back wall of many theatres. Many dealers, in order to make a living moolighted as projectionists at night.

This kind of happenstance existence continued until about 1910, when the populace discovered motion pictures, not as an art form, but as a place to park the children. Parents



1967 Program Committee includes from left to right: L. Phil Wicker (Standard Theatre Supply); E. H. "Um" Geissler (Wil-Kin Theatre Supply); Hal Hornstein (Joe Hornstein, Inc.); and Jack W. Servies, president, National Theatre Supply.

stayed on, sometimes to watch "Little Mary" who could wring a tear from the most cynical viewer or Charlie Chaplin, who could make an undertaker laugh.

The dealer had to be ingenious to hold his own, and when theatres started to play three or four changes of bill a week, our man learned sign painting and provided the exhibitor with a kind of primitive one sheet, as well as the indispensable glass slides: One Moment, Please, While The Operator Changes Reels; NO Smoking, Please, Fireman Off Duty; Would The Ladies Kindly Remove Their Plumes; and Please Don't Spit On The Floor —Remember the Johnstown Flood!

Movie producers now banded together to form a trust to eliminate fly-by-night exhibitors. The dealer profited because the small store-front theatres were run on a shoestring, did their own maintainence and seldom bought supplies. With chains springing up everywhere, exhibitors not only tried to book better films but show them in more comfortable surroundings.

In 1912, when Madame Bernhardt consented to film her stage play "Queen Elizabeth," people flocked to the theatres to see the Divine Sarah cavort about on one leg. This was strictly a 'hard ticket' attraction and drew trade that had never before been inside a movie house. What's more, they came back to see the Italian, "Dante's Inferno" and "Quo Vadis." Reluctantly, theatre owners had to refurbish or lose this new clientele. With Griffith's "The Birth of a Nation," selling out everywhere—as controversial a blockbuster then, as "Virginia Woolf" is today—exhibitors repainted, recarpeted and even replaced some of the booth equipment with the new motorized projectors. No longer, now, were projectionists thrown in jail (as Joe Hornstein was in 1900) for hooking up the projector to an old electric fan motor, because many city ordinances forbade operation of film machines by any other means than by hand.

The supply dealer became more and more the middle man for manufacturers products under franchise arrangements—he could sell, install and service equipment; quickly, knowledgably and profitably. Still, he did not have much standing in the community, but he paid his bills, and although he had something to do with theatrics (no one quite knew *what*), he was now considered a fixture, like the grocer, the baker and the cobbler. If he had not the status of a banker—the years would soon change that!



Independent Theatre Supply Dealers Association, forerunner of TEDA, meet with Theatre Equipment Supply Manufacturers Association, for second annual Conference, Chicago, 1930.

Now and then, a theatreman, in to pick up a roll of tickets or a case of carbons, would invite the dealer down to see his booth, which had always been the bailiwick of the projectionist, who, by now, was somewhat of an acrobat. He not only had to crank the projector (particularly in the small houses) and change reels, but keep the rheostat (in motorized projectors)—via a cue sheet—adjusted to the action the film producer required for certain sequences. No longer, did these gentlemen sit back cranking merrily away while the film unspooled on the floor. Dealerships flourished, even during wartime when propaganda films were widely shown. Who could forget Ambassador James E. Gerards true story, "My Fours Years in Germany?" But the dealer was still the "forgotten man."

With this background, it is easy to see what confronted Joe Hornstein, when he founded the MPSDAA. Touchy situations often existed between manufacturer and dealer over franchises, territorial rights, and exactly what constituted a legitimate dealership. Both factions were against the unscrupulous men who sold equipment and managed to get out of town before it fell apart.

During the era of Clara Bow and her flapper friends, a great deal of money was spent by the theatre chains on their flagship houses. Carpeting, drapery, seating, screens became the bulwark of the dealers, many of whom began to have regular showrooms instead of a dusty hall with a counter in front and a 'shop in the rear.

Then Came Sound

Echoing the major studios, many dealers were against this new monstrosity that squeaked and squealed and jangled the nerves. There was only one theatre in 1926 equipped to show "Don Juan," the first film with a synchronized musical score, and that was the Warner Theatre at 52nd and Broadway in Manhattan. One theatre? Few took notice. But something was wrong with the movie business. The dealer is always the first to know of any kind of recession or acceleration in the motion picture business. In this case, was it prohibition? The Jazz Age? Left-over War nerves? No one knew, but theatre attendance was falling off at an alarming rate.

But a year later, when Al Jolson sang a few songs and ad-libbed a few lines in "The Jazz Singer," (the disc-and-film story of a Cantor and his show biz son) Hollywood flew apart and the supply dealer was not far behind. The answer to the public's lethargy was complacency and the earth was moving too fast with bootleg booze and the Charleston. The public wanted something different and the 100% All Talking, All Singing, All Laughing pictures were the answer.

(*Continued on Page PE-22*)



Members of TEDA Advertising and Membership committees. From left to right are: Irving Blumberg (Blumberg Bros.) and Barclay Ardell (B. F. Shearer Co.), Advertising; Vice president Lloyd C. Pearson (General Sound and Theatre Equipment, Ltd.) and Robert Woelfl (Pacific Theatre Equipment Co.), Membership.

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Jay Berkowitz, editor

August 17, 1966

Popcorn Quality And Merchandising

By H. Ed. Chrisman

Formally vice-president and sales manager of Cretors and Co., the author has recently incorporated his own business, The Chrisman Popcorn Co. of Murray, Kentucky. Chrisman is well known in the popcorn and concession industry. He has served as an officer and director of the National Association of Concessionaires. He has prepared a number of articles on popcorn and concessions and is generally recognized as one of the best informed persons within the industry.

Merchandising and quality are so related where popcorn is concerned that it is not possible to properly promote the finished product until the concession operator understands the importance of the taste of the popped kernel to the customer. Those of us closely identified with popcorn who are familiar with the wide variations in raw popcorn, have continuously stressed quality because it is the major factor in repeat sales. However, there appears to be a lack of understanding as to why the taste of popped corn is different at almost every concession stand, regardless of how or where it is popped.



CHRISMAN

Three ingredients are necessary to produce the finest popped corn possible and the absence of any one of the three will immediately affect the finished product. These are: the raw corn, the popcorn machine (or warmer) together with the popping cycle, and the popping oil.

Raw popcorn is available in several different hybrids with each grown for a specific purpose. It is important to obtain the finest quality possible of the hybrid you use. Unfortunately, quality runs the scale of all hybrids and usually the cheaper the corn, the poorer the quality. It is well to keep in mind that the eating qualities of the better quality corn are superior to cheap corn, and you can build an excellent concession business on good corn. The concession operator should also realize that one hundred pounds of top quality raw popcorn will always produce from 100 to 250 more standard containers of popped corn than low quality corn. This represents from $10.00 to over $60.00 more profit per cwt. at 10¢ to 25¢ per sale and the better quality corn may only cost 50¢ per cwt. more.

The next serious factor is the equipment, whether a popcorn machine or popcorn warmer, and is far more important than most realize. It is a fact that some popcorn machines will produce a larger and more tender popped kernel than others, using the same raw corn. The reasons are in the heat control and popping cycle (elapsed time to complete a popping) as popcorn reaches its maximum expansion in about 2 1/4 to 2 1/2 minutes. Therefore any equipment that requires popping time of three minutes—whether it be the type of machine or low voltage, adversely affects the finished product.

Properly dispensed popped corn should be kept warm by an effective circulating heating system whether the corn is popped on location or dispensed from a warmer. The use of light or heat bulbs alone for keeping popped corn warm is ineffective as only the top of the popped corn is warm.

The quantity and type of popping oil frequently means the difference between good popped corn and a poor tasting product. The best popping oil is coconut oil because it is not subject to rancidity and does not carbonize inside the kettle as badly as other oils. A dirty popcorn kettle, heavy with oil carbons is much less effective than a clean kettle —not to mention unappetizing to your customers.

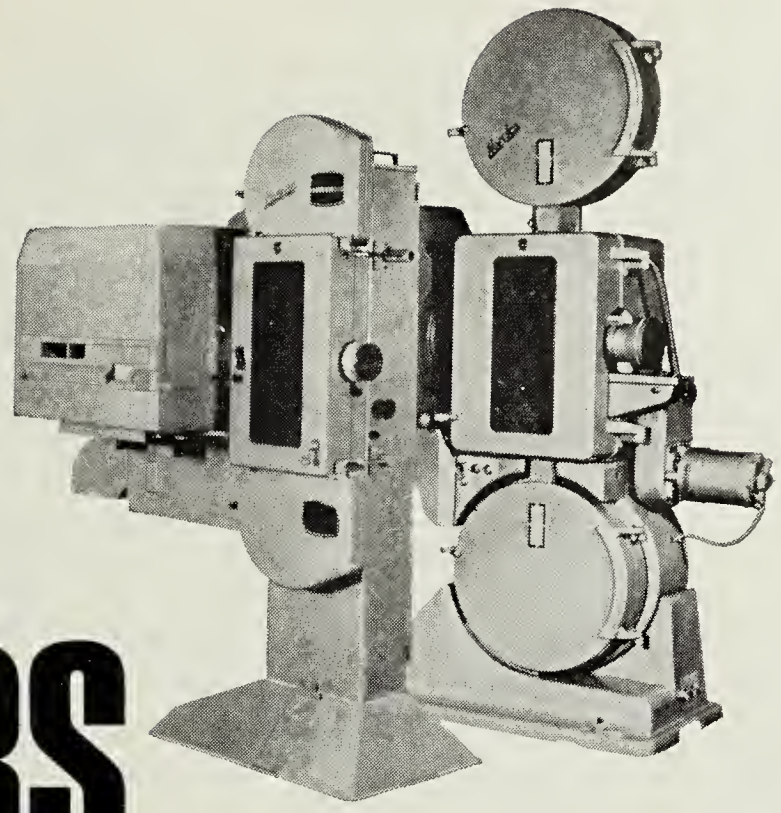
The best ratio of oil to corn is 33 1/3% oil or one part oil to three parts corn. The high volume corn that is available today requires adequate oil for maximum expansion and taste and it is a mistake to compromise on the quantity of oil. (Some of the really fine corn requires 35% oil for best results.) A twelve oz. capacity kettle requires 4 oz. of oil; an 18 oz. kettle, 6 oz. of oil and the 32 oz. kettles about 11 oz. of oil. These ratios will assure you and your customers of an excellent uniform popped corn and should apply to central popping plant operations as well as on-location machines.

After you have a quality, finished popped corn, merchandising and promotions are easier because repeat sales will almost become automatic. However the progressive concession operator will make sure his snack stand is located in the best possible spot to obtain maximum exposure and sales from the customers, (it will not be placed over in a corner out of the way) the stand will be well-lighted, gay, decorated with mobile signs, small neon signs, colorful posters, streamers and ballons. He will tie in popcorn with the films that are shown; with butter; with beverages, with a free pass to the theatre in every 50 boxes of corn, a free ticket for a beverage or a box of popcorn, and with a great many other promotions and variations. He will also make sure to change the decorations often and tie these in with local or national holidays.

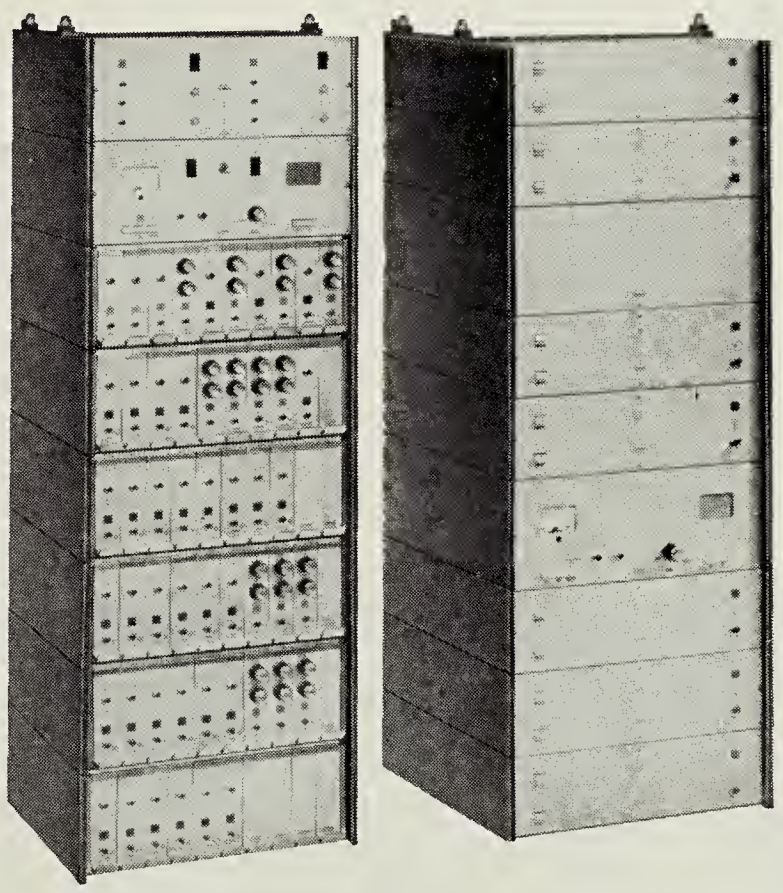
To emphasize again, the taste of popped corn differs in almost every location regardless of how or where it is popped. There is no valid reason why this condition should exist and it can be corrected by following the suggestions outlined. Your promotions and merchandising will be easier, your profits better and your customers will receive the quality popped corn to which they are entitled.

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This fifth, and last, in a series of articles presents a pictorial survey designed to illustrate many of the points previously discussed. Based on "Facts For Quality Beverage Dispensing," a comprehensive book on the problems of post mix dispensing prepared by experts in the Coca-Cola fountain sales department, the material herein represents a case study prepared by William Bass of the Coca-Cola Co., with the assistance of E. E. Whitaker, vice president and general manager of the Georgia Theatre Company.—The editor.



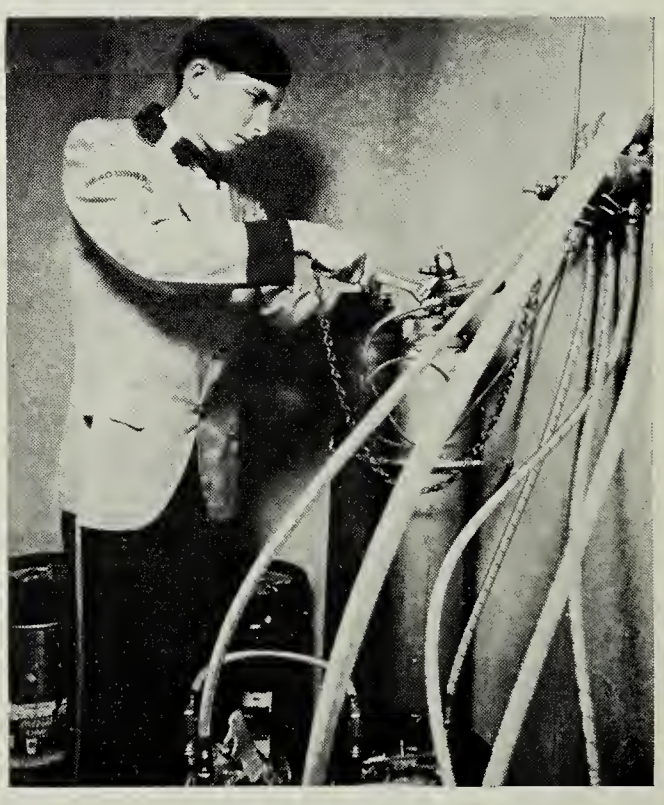
Overall picture of the Concession Stand at the beautiful Greenbriar Theatre in Greenbriar Shopping Center, Atlanta, Georgia.

THE GREENBRIAR THEATRE is Atlanta's newest, largest and most modern theatre located on a lower level in the center of the multi-million dollar Greenbriar Shopping Center in booming southwest Atlanta. It has a seating capacity of 1,040 and features rocking chair seats with ash trays built into the arm of 270 seats located in the upper level loge section to accommodate smokers. A 27′ × 45′ Cinemascope screen highlights an auditorium equipped with stereophonic sound and surround down lighting. Opened in October, 1965, the Greenbriar was designed by the architectural firm of Edwards & Portman. Contruction was by the P. D. Christian Company and interiors were supplied by Wilkin Theatre Supply Division, Wilkin, Inc. The combination Scotsman SD2 ice maker and Satellite Beverage System was installed by C & S Fountain Sales & Service who also handle service on the unit. John H. Stembler, president of the Georgia Theatre Company, heads an aggressive theatre chain that includes some 50 indoor and outdoor theatres in Georgia and Alabama. Ten brand new ultra-modern theatres have been contructed since 1963. The magnificent Lenox Theatre located in Atlanta's famous Lenox Square

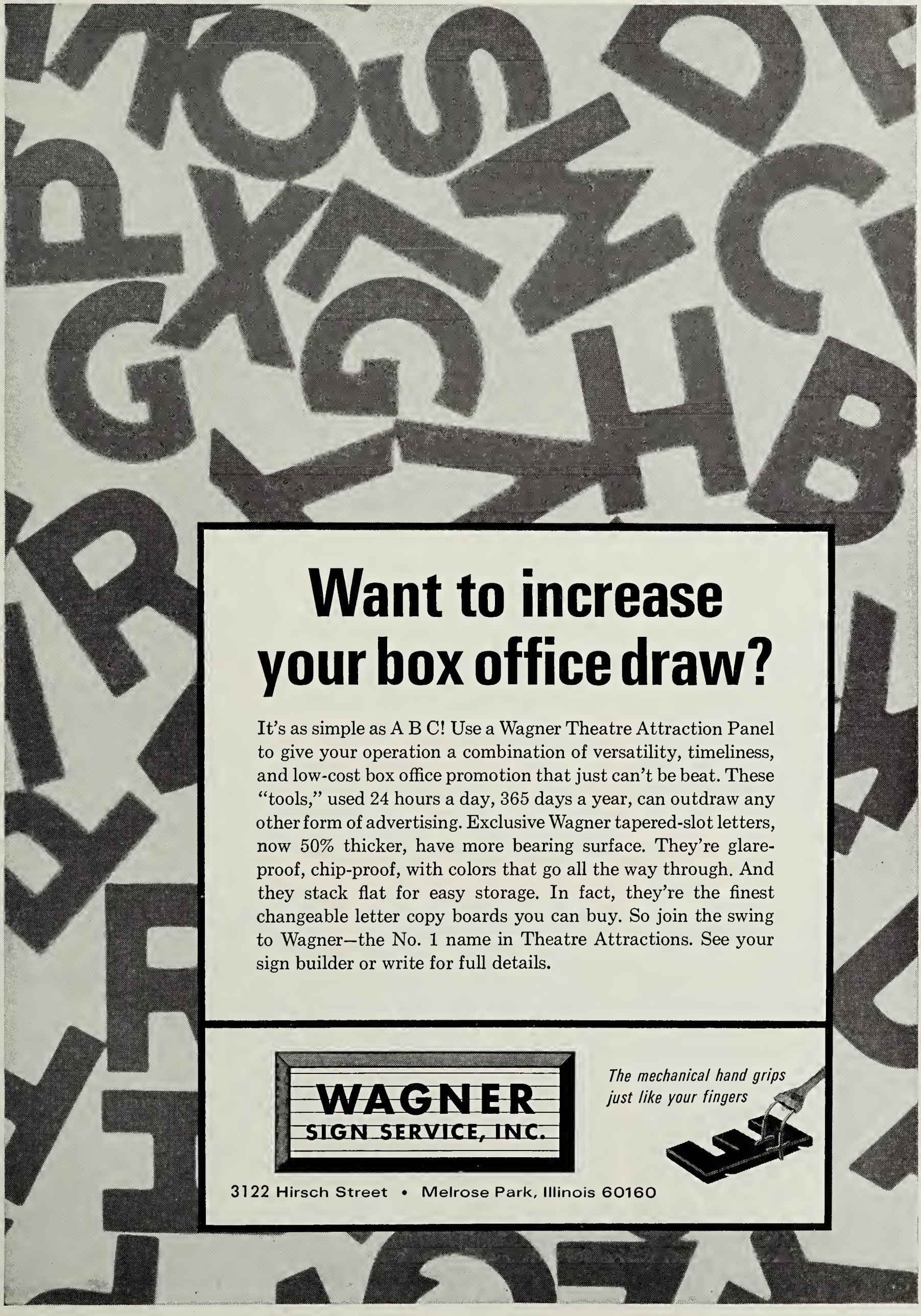
(*Continued on Page PE-12*)



In order to eliminate trips to the Concession Stand to fill the Jet Spray Orange machine with water, Randy Haynes, manager of Greenbriar theatre in Atlanta, Georgia, had a rubber hose complete with a spray nozzle tapped into the main water line of Scotsman SD_2 ice-maker. The result is a fast, efficient method of adding four gallons of water to one gallon of orange fountain syrup whenever needed. Total cost of the installation was less than $50.00.



Doug Clark, head usher at the Greenbriar theatre in Atlanta, Georgia, is shown changing a CO2 cylinder in the theatre's syrup and CO2 cylinder store room. Proper carbonation plays a vital part in the dispensing of a quality drink at the high profit Concession stand.



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Randy Haynes, manager of the Greenbriar theatre, instructs a Concession Stand attendant on the proper amount of ice that should go into a cup prior to drawing a soft drink. Ice is a poor substitute for the actual beverage. Surveys show that consumers believe that a drink with too much ice is not a bargain.



Doug Clark, head usher at the Greenbriar theatre checks the CO2 pressure gauges that push the syrup from the basement storeroom to the Concession Stand.



Carole Cameron, Concession Supervisor at Atlanta's new Greenbriar theatre, easily disconnects an empty Figal syrup container for Coca-Cola as she prepares to hook up another full Figal (five-gallon) container. This store room is located on the lower level of the theatre.



One gallon glass containers of Fanta Orange fountain syrup are conveniently stored under the Jet Spray machine in the Concession Stand of Atlanta's beautiful Greenbriar theatre. A fresh supply of syrup is kept on hand at all times in order to cover peak sales periods and eliminate any "down time."

Continued—

Shopping Center opened its doors for business in June, 1963. Randy Haynes, manager of the Greenbriar Theatre, is an enthusiastic and resourceful young man who devotes his varied talents to making his theatre tops from every angle. Haynes thinks it is most important that a concession stand be large enough to accommodate the largest crowds that a theatre can hold. This point has been stressed heavily in previous articles. The concession stand at the Greenbriar Theatre has two popcorn units at each end of the stand. Equal supplies of candy, cups, etc., work toward the center of the stand were the soft drink unit is located. Twice as many people may be served without confusion during the all important intermission break. The easily accessible concession stand at the Greenbriar Theatre displays high profit food items in a fresh and clean setting at all times. Haynes is sold on the efficiency of the Satellite Beverage System which was developed by the Coca-Cola Company in cooperation with the Dole Valve Company and Selmix Dispensers, Inc. Designed and built to handle peak demand, the Satellite Beverage System eliminates precious "down time" for syrup refilling, etc. Haynes said that sales at the concession stand average between 15% and 20% of box office sales per person on a typical day's operation. His profits from Coca-Cola alone equal the returns from the sale of popcorn and candy. Drink sales account for at least half of the concession profits. The captioned photos illustrate how Randy Haynes and his staff of 24 people make the sections covered in "Facts For Quality Beverage Dispensing," pay off in EXTRA PROFITS at the Greenbriar Theatre.



Quality is a by word with the Georgia Theatre Company. Randy Haynes (right), manager of the Greenbriar theatre, is shown visiting with Concession Supervisor Janet Carlisle as he samples a cup of ice cold Coca-Cola and some freshly made pop corn.

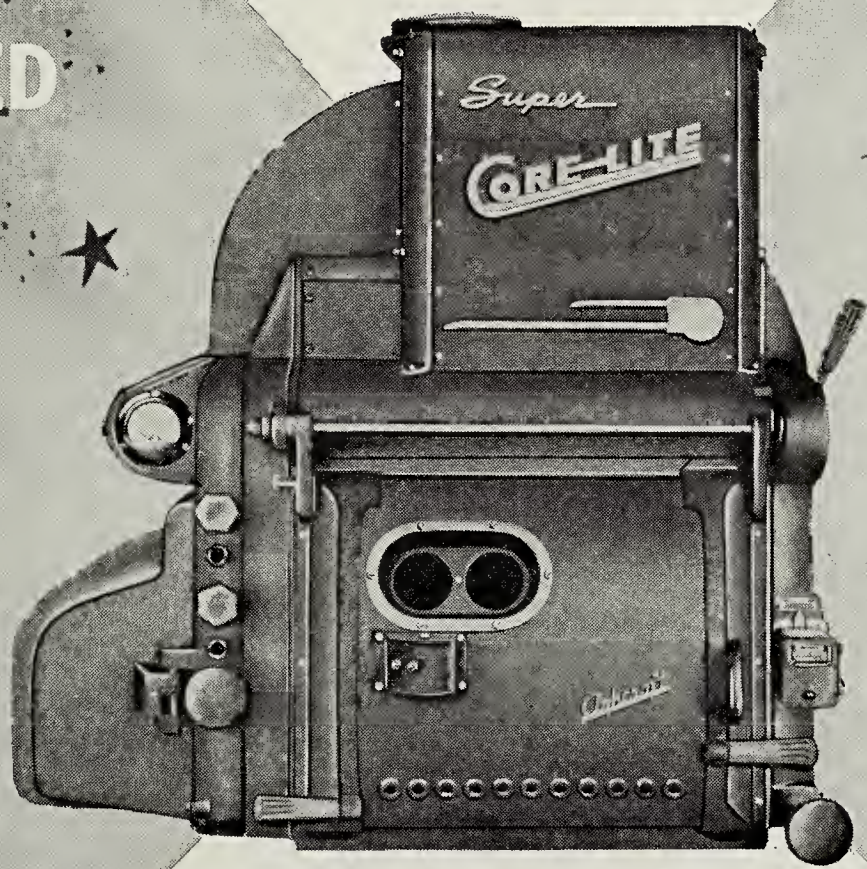
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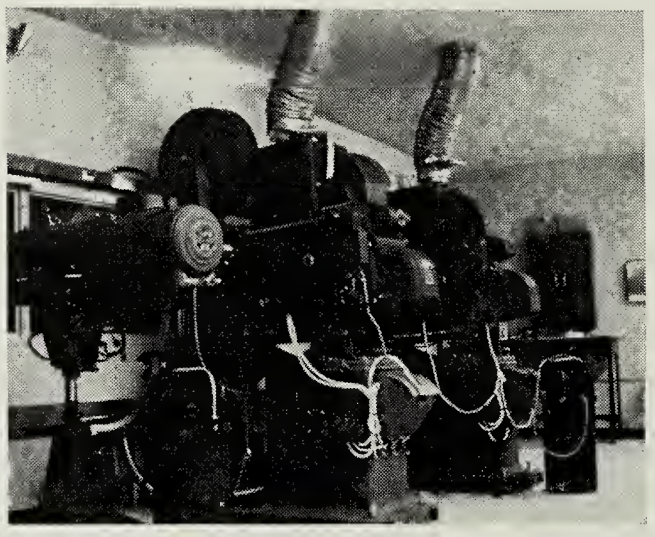
The new Cine Capri Theatre in Barrows Plaza, Phoenix, Arizona is the completed vision of one man: George Aurelius, vice president and General Manager for Arizona Paramount, a wholly owned subsidiary of American Broadcasting Companies.

The Cine Capri is the first multi-purpose house in the Southwest, designed to present all filmic processes from Cinemascope to Cinerama, an important innovation for the fast growing Phoenix-Scottsdale area. The theatre will principally play hard ticket attractions, reverting to conventionally priced motion pictures between the longer engagements.

Because of the historical significance of the area, the architect chose to draw from the past and present a Spanish-Colonial feeling to the architecture, which, in design and execution, is considerably ahead of its time. The side walls are block, deeply stuccoed and painted in graduating shades of green which blends exceptionally well with the famed Camelback Mountian, natures own backdrop for the theatre. White, concrete poured arches, upholding a canopied fashia of copper antiqued green, stretch out on either side of the building, protecting, as it were, the spacious lobby where the blue-green tiles of the exterior front meet in a dramatic setting.

A dome-shaped window across the facade, features stained and transparent glass in a sunburst motif, designed by the architect and executed by Rambusch Company of New York. The free-standing marquee of poured concrete arches, reflect the Spanish-Colonial design of the theatre.

The all electrically operated theatre has climate controlled air conditioning, so important in the hot, dry Arizona climate.



Century 35/70mm projectors and Super Trouper spot in spacious projection booth.

The refrigeration units for the concession stand, are placed in an adjoining room so that the lobby may be free of noise.

The lobby, somewhat like the great hall of a hacienda in feeling, uses elongated, hexagonal off-white stiles, which reflect the sky from the large plate glass window-doors on either side of the building. The curved facade of blue-green tiles are continued into the lobby.

The powder room is decorated in pale gold, from the embossed Vicrtex wall covering to the antiqued chandeliers personally chosen by Mrs. Aurelius. The cosmetic stand is gold and beige marble and the two mirrors, one floor length, are framed in the same material.

The new Continental Seating plan has been adopted by the Cine Capri and utilizes the new 'Continental Lounge' by Griggs Seating which places the chairs a comfortable 46 inches apart, back to back. The color scheme of the auditorium is maroon and gold.

To the rear of the building, rests the brilliantly lighted parking lot which can easily accommodate 500 cars. During inclement weather, customers may be deposited under the right canopy.

The projection booth displays the latest 35/70mm Century Projectors, with the Academy Award winning 'flutter free film control,' and a Century completely transistorized sound system. The decor is pale green and white with plenty of room for the re-wind tables and equipment.

Equipment Credits

Architect . Henry George Greene, A.I.A., N.C.A.R.B.
General Contractors ..... Homes & Son, Phoenix
Supply Dealer ..... J. P. Filbert Co., Los Angeles
Drapery ..... Sampson & Son, Santa Monica
Seating ..... Griggs, 'Continental Lounge'
Carpeting ..... Imperial Carpet Co., New York
Projectors ..... Century Projector Corp.
Sound System ..... Century Transistorized
Speakers ..... RCA
Screen ..... Technikote, Pearlescent, XR-171 (25 ft by 55 ft)

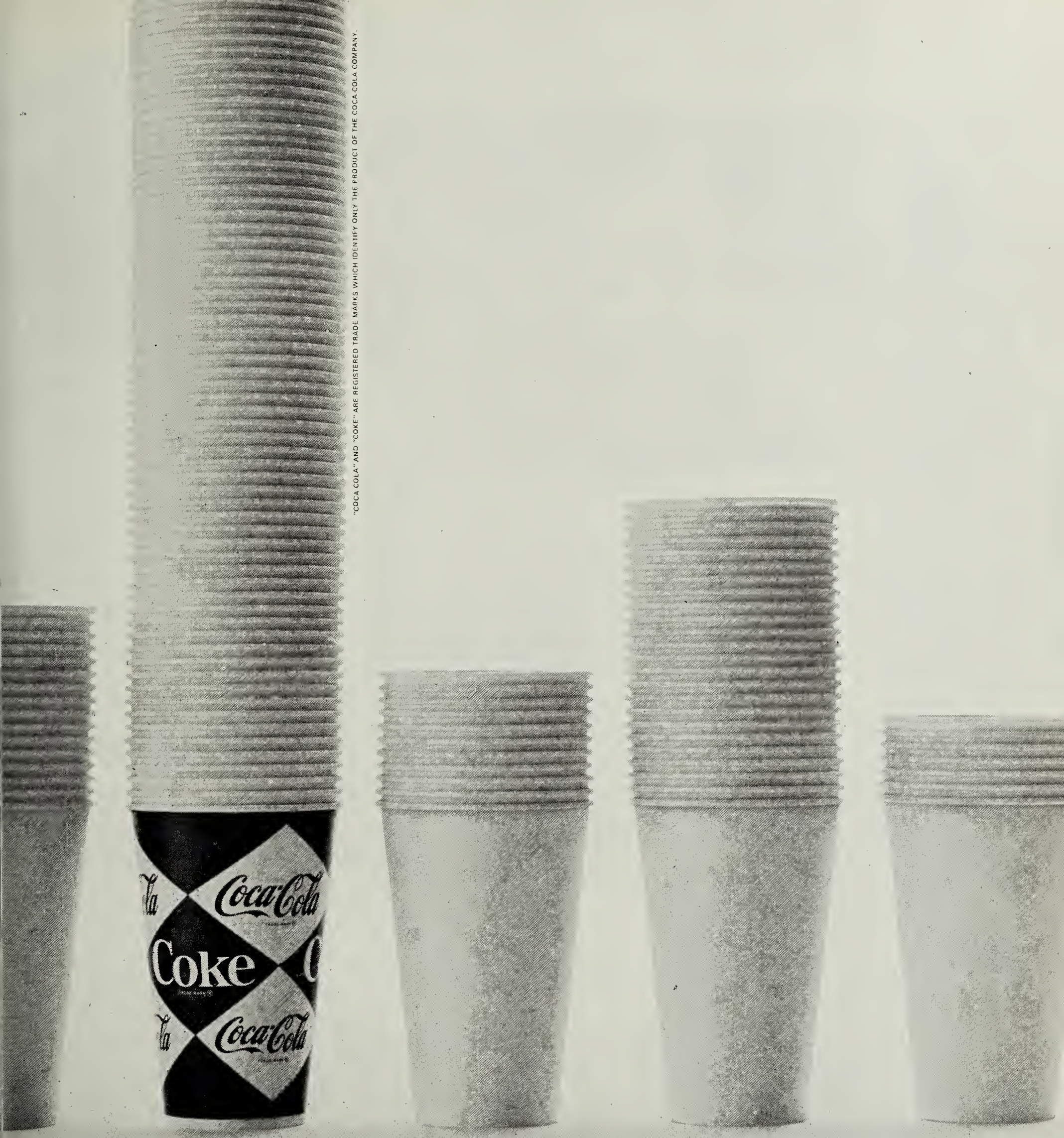


Griggs chairs are deep maroon with walnut formica backs and bronze metal sides.

PHYSICAL THEATRE

Vol. 21, No. 8 August 17, 1966

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Drink Coca-Cola

Tudor Style for Mariemont East



Lights concealed above the white and orange bannered marquee emphasize the detailed English Tudor style of off-white stucco and wood trim exterior of Mid-States' Mariemont Cinema East Theatre. Sidewalk carpets of orange and red greet patrons.

■ Mariemont Cinema East, in suburban Mariemont Village, was reopened recently by the new owners, Mid-States Theatres, at a cost of $185,000.

The exterior was redesigned in English Tudor style to conform with the area building code.

The charm of the 717-seat house is reflected in the Tudor color scheme of gold and rich orange, accented by deep shades of blue and green.

The architect's objective in redesigning the foyer-lobby was to give the illusion of additional space. A recessed concession stand on the back wall adds to this illusion.

Lobby walls are surfaced in a textured orange vinyl fabric and stripes of textured gold. One lobby wall features a hand carved, specially designed shield bearing the Mariemont Cinema East crest.

The foyer floor, of hand crafted Terra Cotta tile, introduces the theatre's warm earth colors. Carpets in lobby and auditorium are of an abstract design on gold.

The auditorium walls are covered with alternate gold and orange painted aluminum strips, concealing a high quality public address system. The seats are upholstered in gold and walnut. There is extra knee room and the seats are staggered. The gold curtain covers the entire front of the auditorium and when opened on its curved track, seems to disappear into the sidewalls to become a part of the decor.

The lounges were given special treatment. The walls of the ladies powder room are surfaced with a gold-on-gold Hobnail vinyl. Gold leaf mirrors, flanked by frosted gold antique light fixtures, reflect the rich textures of gold and white.

In the men's lounge, blue Hobnail vinyl fabric covers the walls.

In addition, the dramatic atmosphere of the theatre is further enhanced by an innovation for a theatre in this area—the installation of a background music system throughout the theatre and also under the marquee. Music plays continously, but when curtain time arrives, the music in the auditorium automatically shuts off.

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Shown at the speaker's rostrum at the first joint Northwest Regional Convention of Theatre Owners of Washington, Oregon, Northern Idaho and Alaska and the National Association of Concessionaires, held at the Benjamin Franklin Hotel, Seattle, Washington are (l to r): Harry J. Moore, Theatre Convention Co-Chairman, Seattle; Harold F. Chesler, NAC Director-at-large, Salt Lake City; Vernon B. Ryles, Jr., NAC Program Chairman, Portland; Virgil Odell, NAC Regional Vice President and NAC Convention Co-Chairman, Caldwell, Idaho and Luther Bell, Western Sales Manager, Royal Crown Cola Co., Portland.

SOUND FOR SHOPPING CENTER SIZE THEATRES

NEW YORK—A highly compact, low cost optical sound system specially designed for shopping center size theatres of 1,500 seats or less is now available from National Theatre Supply Company.

Called the Simplex 20, the new system features a plug-in amplifier which combines the best of tube and transistor circuitry: all-transistor pre-amplifiers coupled with the latest long-life output stage tubes. The result is superb sound performance with maximum reliability. The entire system, including amplifier chassis, monitor speakers and non-sync circuits, is engineered into a sleek 16¼" × 25¼" cabinet ideal for convenient front wall mounting between projectors.

The Simplex 20's advanced modern design is specifically geared for fast, easy installation and problem-free operation and maintenance. The complete system is factory wired to simplify theatre installation. The main switch and all daily-use controls are affixed externally to the cabinet. The amplifier control panel swings open for inspection and servicing without complete disassembly, and all other parts are readily accessible within the cabinet. Printed circuit wiring in the amplifier eliminates cable rupture and insulation faults, and further assures efficient maintenance.

The plug-in amplifier, factory tested for quality control, supplies full output power with the volume control at an intermediate setting providing adequate reserve. Continuously adjustable controls adapt frequency response to theatre acoustics and the frequency response of the recording. One spare plug-in unit supplies 100% reserve. A monitor volume control and a plug for an alternate remote location of the monitor speaker are included in the compact all-in-one cabinet.

The exciter lamp power supply is a self-contained, wall-mounted unit of compact, lightweight design. It switches from normal DC to emergency AC operation instantly. All Simplex 20 systems are equipped with Simplex 35 soundheads. A selection of Altec Lansing stage speaker systems is available to satisfy all theatre dimensions and requirements.

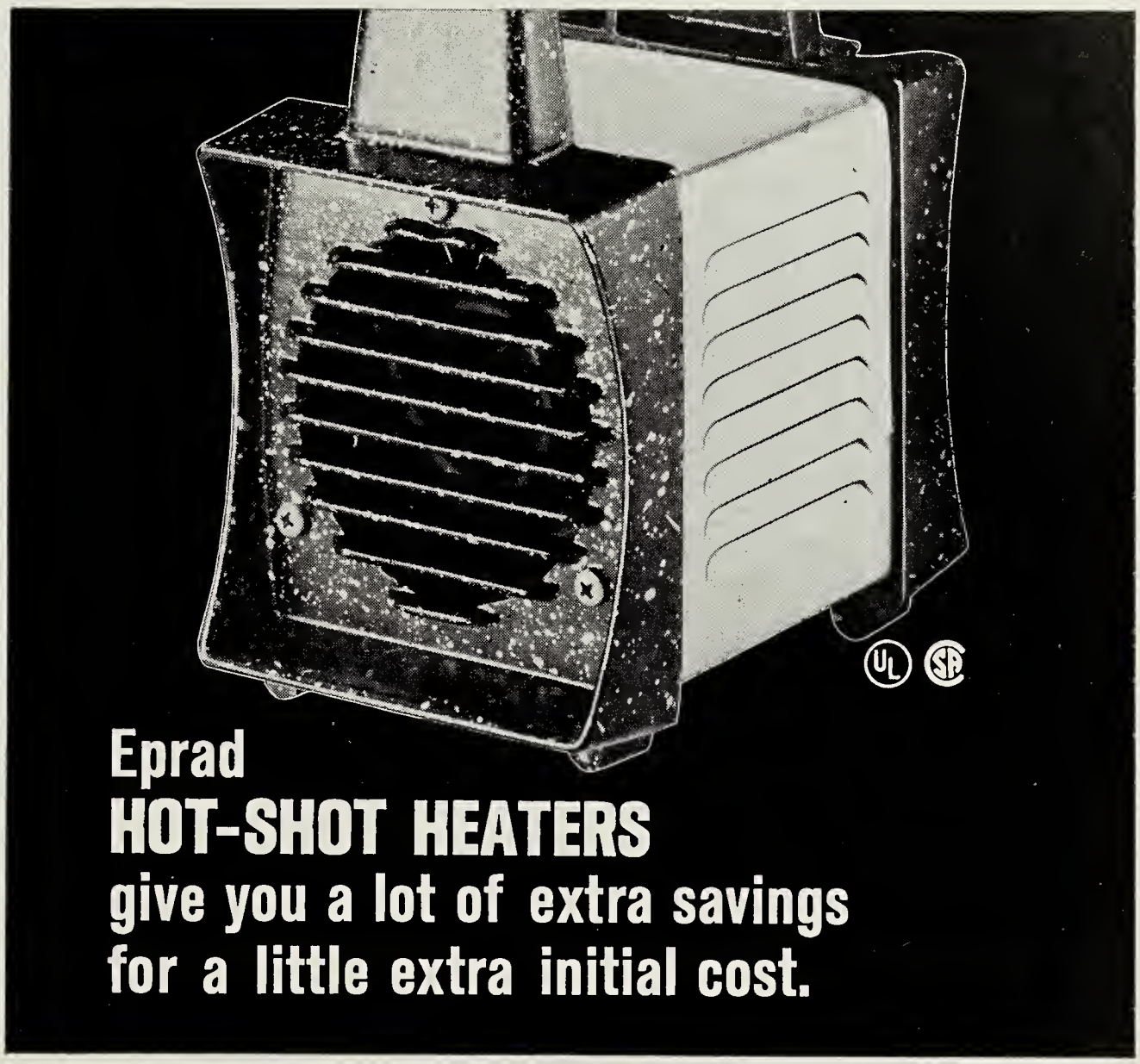
Thunderbird Flies In Chi.

The Thunderbird Theatre in Hoffman Estates Illinois, is Chicagoland's newest, ultra-modern motion picture theatre. Grand opening is scheduled for August.

The Thunderbird was designed by Christopher Chamales and Associates, famous Architect and City Planner. Construction costs are in excess of $750,000. The new theatre will have 1200 seats on one floor. It will feature a spacious entrance and a unique courtyard-lounge that will change its decor with the seasons. Paved and lighted free parking for 2,000 cars will surround the Thunderbird. And, for the ultimate in motion picture enjoyment, it is equipped with the latest transistorized 6-track stereophonic sound system and a 60-foot screen. This will enable the presentation of all motion picture film processes.

The Thunderbird was built by Duncan Kennedy, veteran Chicago theatre executive and former vice-president of Great States Theatres, an affiliate of Balaban & Katz Theatres. Mr. Kennedy also operates the Star View Outdoor Theatre in Elgin.

"The Thunderbird will also serve community needs," said Mr. Kennedy. "It will be made available for PTA Meetings and other civic functions during afternoons when it is not showing movies." According to Kennedy, the program policy of the Thunderbird is to present the outstanding pictures from all of the major Motion Picture producers.



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SMPTE Celebrates 50th

NEW YORK—The Society of Motion Picture and Television Engineers (SMPTE) celebrates its 50th Anniversary this year with the 100th Semiannual SMPTE Technical Conference and Equipment Exhibit.

This milestone conference is set for the Ambassador Hotel in Los Angeles, Oct. 2–7, 1966. Los Angeles was the site of 21 previous SMPTE conferences, the last of which was held in April, 1965.

Topics for the Conference Papers Program were recently announced by Conference Program Chairman LeRoy M. Dearing, L. M. Dearing Associates, Studio City, Calif. According to Dearing, papers will be presented in Education, History, Laboratory Practices, Photographic and Allied Sciences, Sound, Studio Practices, Television, Theater Presentation and Projection, Instrumentation and High-Speed Photography and Aerospace Cinematography.

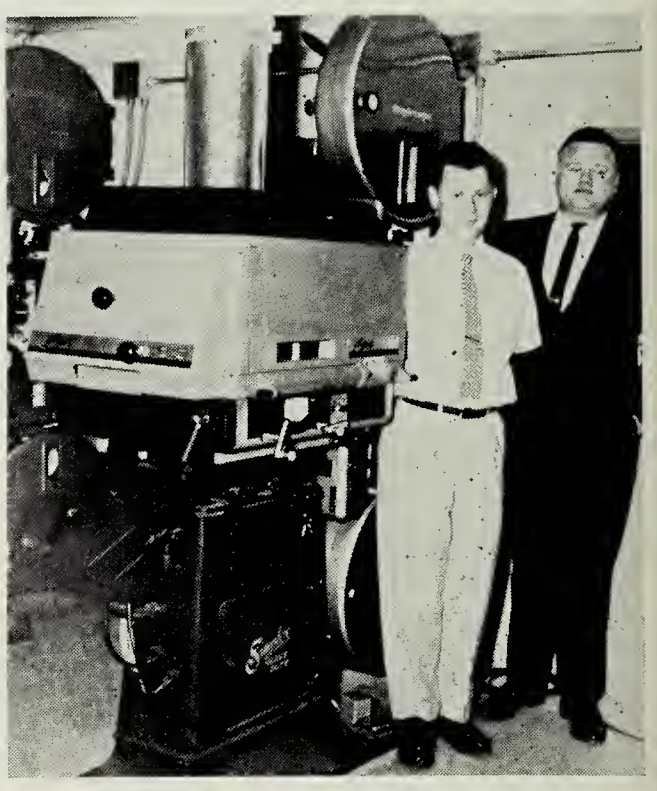
In addition to the papers program, the Conference will feature an equipment exhibit where more than 80 booths of equipment will be on display. Exhibit Chairman is Warren Strang, Hollywood Film Co.

The response for program participation has so far been good said Chairman Dearing. He expects there will be many concurrent sessions during the 5-day technical meeting. Particular emphasis will be given to Instrumentation and High-Speed Photography owing to the large response in this area.

At this point—two months before the Conference—more than 35 papers have been received, including The Characteristics and Compatability of Projection Light Sources; 360 Degree 3-D Without Glasses; Design Considerations for a High-Efficiency Contact Motion-Picture Printer With Magnetic Sound Transfer and Monitoring; A 35mm/ Super 8 Demonstration Laboratory; and Multi-Media for Individualized Instruction.

Other papers received include: A Look at the Future of Automated Instructional Devices in Aerospace Training; A Specular Photographic Sensitometer; Some Notes on the Early Reversal Processing of 16mm Films; Early Use of Refocus Principle in High-Speed Cameras; A New High-Speed Step Optical Printer; and Additive Color Scene Tester for White Light Operation.

The SMPTE, a professional engineering and scientific society serving motion-pictures, television, instrumentation and high-speed photography, and allied sciences, was founded in 1916 as the Society of Motion Picture Engineers. It has a world-wide membership of 6,600, mostly in the United States and Canada.



Obviously proud of their neat, well equipped booth are Jerry Korstad, Projectionist, I. A. Mixed Local 416, and James Fraser, manager of the Cinema theatre at Northbrook, Rochester, Minnesota. An important increase in the volume of screen light followed installation of powerful Strong fully automatic Futura projection arc lamps, water circulators and Bi-Power rectifier by National Theatre Supply Company, Minneapolis.

New Members Swell NAC Roster

CHICAGO—Addition of ten new members in recent weeks by the National Association of Concessionaires was reported today by Augie J. Schmitt, NAC Membership Chairman.

Joining the organization were: N. Ray Hugger, Ritz Theatre, Houston, Texas; Harold H. Hertzberg, Dunes Park Concessions, Winthrop Harbor, Illinois; Joseph G. Nemanich, Skyborn Skateland, Inc., Fairborn, Ohio; E. L. Pruett, Rainbow Roller Rinks, Houston, Texas; William A. Puma, Waller Catering Co., Div. Dalmar Foods, Toronto, Canada; Douglas E. Larson, Midland Pop Corn Co., Minneapolis, Minnesota; Glen O'Toole, Aurora Products, Inc., St. Louis, Missouri; H. E. Chrisman, H. E. Chrisman & Company, Murray, Kentucky; Joe L. Beebe, Beebe's Millwood Farm, Cissna Park, Illinois, and Robert H. Breither, The Seeburg Corporation, Chicago, Illinois.

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M-G-M Changes Sound System

Metro-Goldwyn-Mayer is beginning its heavy summer production schedule of motion pictures and television shows using a new sound recording device that is the most revolutionary change in film sound since the changeover from optical to magnetic recording sixteen years ago.

The new equipment uses standard quarter inch, 7½ inches per second, magnetic tape cartridges in a compact solid-state unit that is a mixer and recorder all in one. It replaces the 17½-mm wide magnetic film recording that required cumbersome sprocket-drive equipment remote from the mixer.

Two time Oscar winner Franklin Milton, head of MGM's sound department, who designed and developed the new recorder, says he has three already in use on the MGM-TV series "The Girl From U.N.C.L.E.," "The Man From U.N.C.L.E." and "The Rounders," and will have twelve machines ready for use by the end of July.

The new unit is compact, weighing about 100 pounds on its aluminum dolly, compared to about 300 pounds of equipment required in the old system.

The tape cartridges are easily reloaded each time the camera is reloaded, giving a separate reel of taped sound for each reel of film exposed, and eliminating the need for a separate sound log, since everything written in the camera log applies to the sound as well.

The economies of the new sound recorder-mixer are multiple. For example, the old 17½ mm wide mag film reels cost about $15 compared to $1.50 for quarter inch tape. The plastic cartridges are reusable and of standard manufacture. Even the tape can be reused since in many cases, reused tape has a better frequency response than when new, according to Milton.

The initial cost of each unit is about ⅓ the cost of the bulkier old system. Since the new recorder is transistorized, it not only uses less power, but requires less maintenance, and there is far less likelihood of lost-time in production because of equipment failure. Complete stand-by units will be available, but each unit can be quickly serviced with plug-in circuits.

The recorder features four microphone inputs for two-track recording. One track is for sound, and the other for 60 cycle synchronous tones that make it possible to eliminate sprocket-drive.

The new sound system can be used with almost any power supply, 110 volt AC, 220 volt, three phase, or 24 volt battery with solid state converter. In addition to the economies, convenience, and technological improvements, the new recorder incorporates improved circuitry for better quality control of the sounds recorded.

Although Milton designed the new system, G.M. Sprague, a tranmission engineer in the MGM sound department, finalized the circuitry and developed the breadboard model. Stancil-Hoffman, Inc. of Hollywood, which was awarded the contract to package and manufacture the new recorders, is authorized to sell the equipment throughout the industry. Two other studios are reported to have purchased the equipment.

Royal Crown Moves

NEW YORK—Offices of Royal Crown Cola International Ltd. were transferred from Ft. Lauderdale, Florida, to 545 Madison Avenue, New York City.

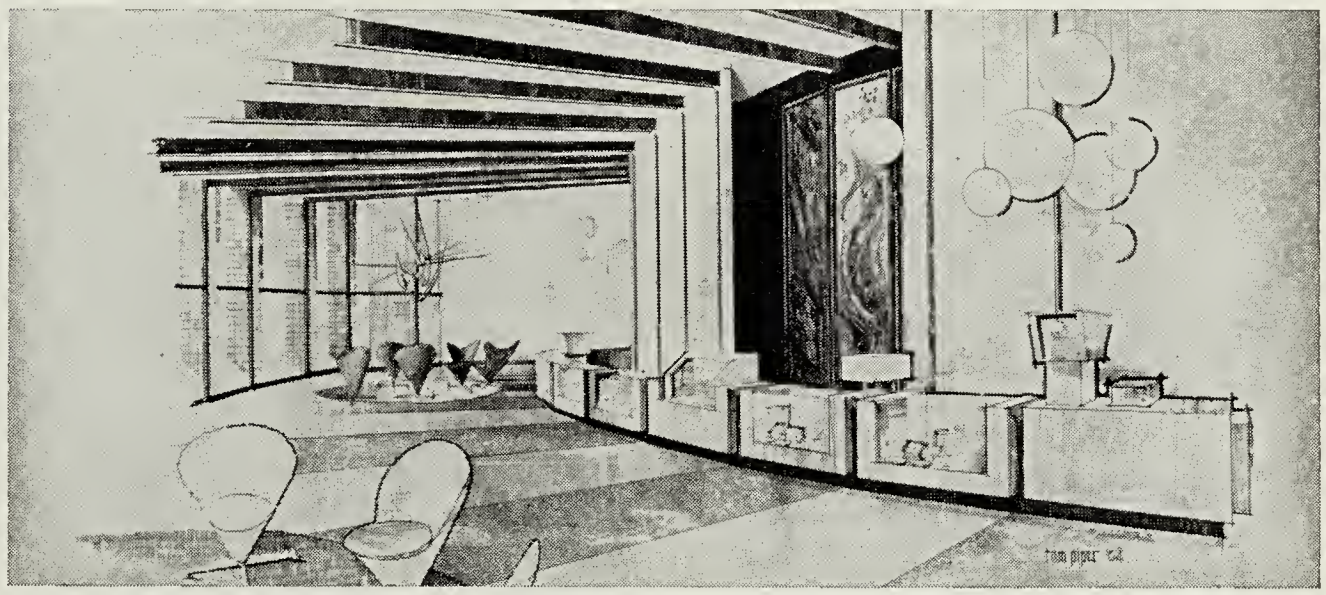
Morgan J. Cramer, president, said the move would enable the company to provide better service to its foreign bottlers, canners, and distributors than was possible in its former location. Additionally, it will permit company executives to spend less time in reaching Royal Crown International's globe-girdling operations and will make the office more accessible to foreign visitors.

NTS Installs Computer

NEW JERSEY—National Theatre Supply Company is installing computer system tieing in branch offices with its new home at Paramus, N.J. Computerization is expected to save shipping time, reduce the amount of stock held at units throughout the country, and give branch representatives more opportunity to travel "on the road." Ultimately, smaller office-warehouse space will probably be the result, outside big cities.

Teletype machines will hook branch operations with the home headquarters, providing a daily, up-to-the-minute "count."

Boston Manager Robert Hare presided at a recent "computer meeting," attended by representatives from the New Haven, Conn. and Albany, N.Y. offices.



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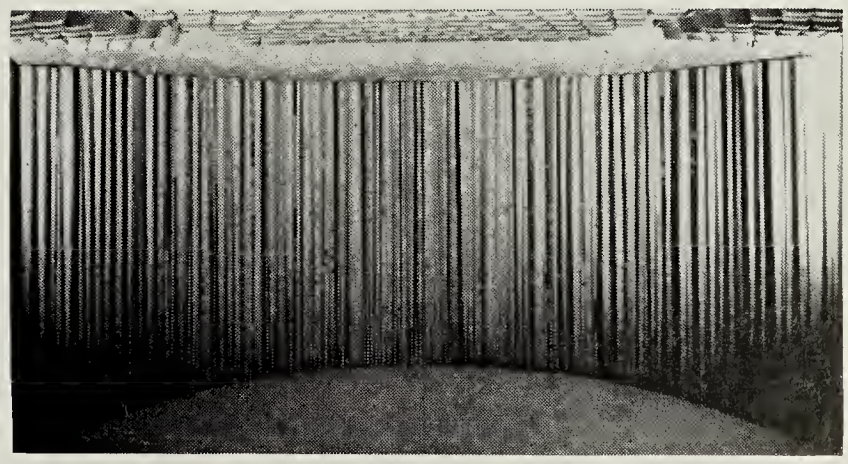
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Tel-A-Sign Sales Up

CHICAGO—Tel-A-Sign, Inc. (Amex) had one of its best sales and earning periods for the 9 months ended Nov. 30, 1965, A. A. Steiger, president, reported here.

Sales of point-of-purchase lighted plastic signs and displays and the firm's Scopitone color soundfilm projectors and films were $5,955,850, compared with $5,520,662 in the first three quarters of the previous fiscal year.

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63 Seabring St., Brooklyn, N. Y. 11231

Remodeled State Opens

HARRISONBURG, VA.—The State Theatre reopened here following a five week 'wall-to-wall' and 'floor-to-ceiling' remodeling. Announcement of the opening was made by Paul Roth, president of Roth Theatres.

"Comfort and quiet luxury are the keynotes at the New State Theatre," said Roth. "Our goal was to create the finest possible showplace for the rapidly growing Harrisonburg-Rockingham-area. We feel we have succeeded. The foundations and walls are the same as when the theatre was opened 32 years ago—everything else is new!"

The theatre has been decorated in warm tones of red, with accents of black and gold. New seats have been installed, boasting luxurious deep-foam padding and extra-wide spacing between rows. The auditorium ceiling was completely replaced with suspended acoustical blocks. New stage drapes, curtains and lighting have been added to the re-designed stage and proscenium.

Foyer-lobby treatment includes a luminescent acoustical ceiling, alternate wall panels of rich red fabric and natural woods plus highly decorative lighting fixtures and a specially designed stairway using leather-covered panels and wrought-iron railings.

Custom-loomed deep-pile carpet has been installed throughout. A new refreshment stand was added and a special alcove built to house refreshment vending machines. Both ladies' and men's restrooms were completely refurbished with vinyl wall and floor treatments with new fixtures throughout. A ladies lounge was added.

The State's marquee and front glisten with new lighting in attraction panels and display frames. New drapes and decor are featured in the boxoffice.

The State is under the supervision of Ned Glaser, district manager for Roth Theatres. Mrs. Nan Welsh is resident-manager.

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- GUARANTEED 5 YEARS
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Cedar Grove • New Jersey

Instructors Attend Kodak Workshop

Inaugurating a new educational service, Eastman Kodak Company conducted its first workshop for 25 instructors teaching photography at the high school and college level, at the company's training center in Rochester, N.Y.

The four-day workshop provided the teachers with up-to-date information on photographic and instructional techniques, according to John L. Debes, Kodak advisor of school and youth services for the motion picture and education markets division and coordinator of the program.

There is a growing realization in education of the value in young people learning to communicate through visuals as well as through the written and spoken word, Debes said. During the four-day session Kodak audio-visual and training personnel conducted classroom lectures, discussions, and demonstrations of the latest photographic technology. In addition, he said, the participating teachers used darkroom and other photographic facilities to practice what they have learned.

On the final day of the workshop, the teachers toured Kodak and talked with Kodak personnel experienced in various areas of photography.

Debes said that the workshop was intended to help prepare the teachers for rapid changes in the applications of photography and to contribute to the educational role of photography in visual communication.

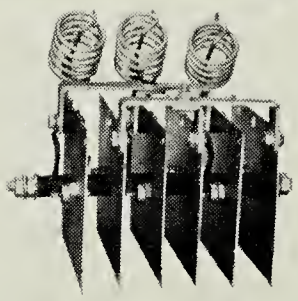


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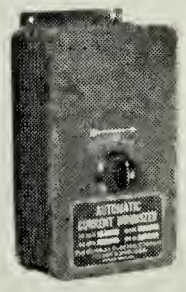
lets the PROJECTIONIST
give patrons restful screen entertainment that makes viewing a pleasure instead of a strain.

Non-aging KNEISLEY Silicon Stacks
will further modernize selenium rectifiers. Available for Ashcraft, Kni-Tron, Lee, McColpin-Christie, Motiograph, Norpat, R.C.A., Robin (Kern) and Strong Rectifiers.



Silicon Stack

Automatic Arc Striking Current Minimizer
limits striking current to no more than full load current at the arc . . . prevents damage to expensive reflectors and positive carbon craters.



Current Minimizer

See your supply dealer or write direct. Complete information on these as well as new rectifiers for carbon arcs and Xenon Lamps.

THE KNEISLEY ELECTRIC CO., P. O. Box 1506, Toledo, Ohio 43603

Western Sells Branch Office

DENVER, COLORADO—The Western Service & Supply, Inc. office in Salt Lake City, Utah, has been sold to L & S Supply Company, Inc. of that city.

Customers should hardly notice the change since L & S Supply will be wholly owned and operated by C. H. Lyman, former manager for Western Service & Supply and his partner Herb Schoenhardt. L & S will continue to handle the same fine lines of projection and sound equipment including Century, Strong, Ashcraft, as well as many other fine lines of equipment Western Service & Supply has sold in the past.

L & S as well as Western Service & Supply in Denver are members of TEDA.

NAC Convention Planners Meet In N.Y.

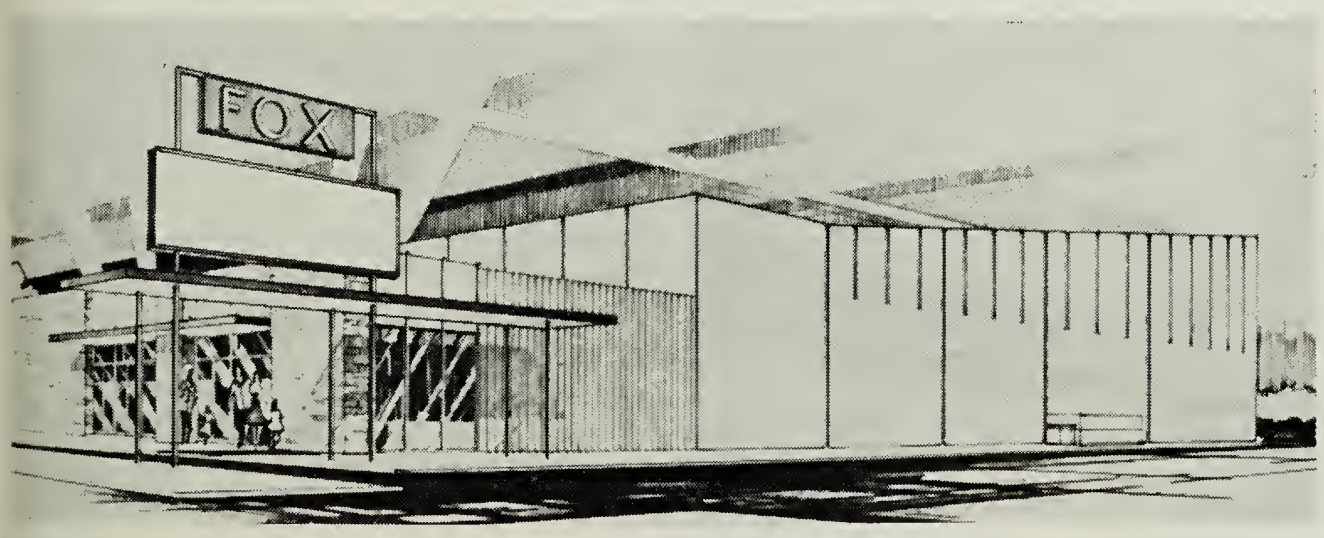


Attending recent planning session at New York's Warwick Hotel for the 1966 Annual Convention of the National Association of Concessionaires being held at the Americana Hotel, New York City, September 27–October 1, are:

(Seated l to r) Hy Becker, Bonomo Candy Div., Gold Medal Candy, Brooklyn; Nat Buchman, Theatre Merchandising Corp., Boston, NAC first vice-president and convention committee co-chairman; Jack O'Brien, New England Theatres, Inc., Boston, NAC president; Leonard Pollack, Loew's Theatres, Inc., New York City, NAC director and convention program chairman, and Jack Yellin, Stanley Warner Theatres, New York City, NAC convention program co-chairman.

(Standing l to r) Larry Blumenthal, Flavo-Rite Foods, Bronx, N. Y.; Lee Koken, McCrory-McLellan-Green Stores, New York City, NAC past president; O. Follon, Selmix-Amcoin, Long Island City, N. Y.; Abe Fogel, Union News Co., New York City; J. C. Newlander, Rowe Manufacturing Co., Inc., Whippany, N. J., and Louis L. Abramson, Chicago, NAC executive director and administrator of the Motion Picture & Concessions Industries Trade Show, co-sponsored by NAC, National Ass'n of Theatre Owners (NATO), and Theatre Equipment and Supply Manufacturers Ass'n (TESMA). The Trade Show will be in progress during the current conventions of the three co-sponsoring organizations. (Also present at the meeting, but not shown, was Bert Nathan, Bert Nathan Enterprises, Oceanside, N. Y. and NAC exhibit chairman.)

NGC Announces Laramie Showcase



A new theatre will be built in Laramie, Wyoming, to replace the present 50-year-old Fox Theatre. The announcement was made by Dan A. Polier and William H. Thedford, co-directors of theatre operations for National General Corporation, Los Angeles.

Construction of the deluxe conventional (hardtop) motion picture showplace will get underway shortly. The Fox Theatre will be razed and the adjoining property will be redeveloped for future business use. Estimated cost of the project is approximately $450,000. The new theatre will be operated by the Fox Mountain-Midwest division of Fox West Coast Theatres Corporation, a subsidiary of National General Corporation. The company operates two other houses in Wyoming, the Lincoln and Wyo Theatres in Cheyenne.



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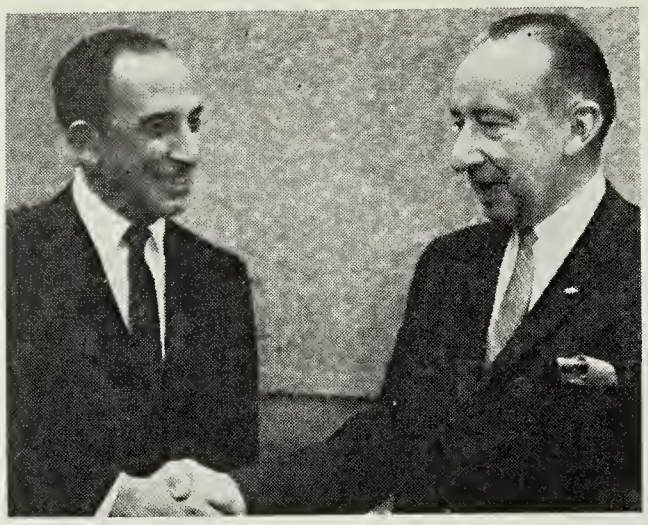
TEDA: Past, Present, Future.

Continued from page PE-7

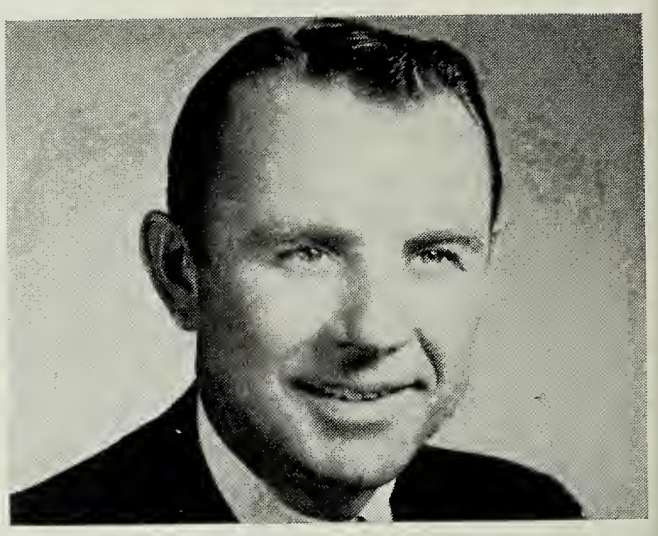
The supply dealer leapt aboard the roller coaster. This Theatre Wired For Sound, became the cry—and the marquee—that flashed over the country. Now, it was true that Western Electric's ERPI and RCA's Photophone, leased and installed the new sound apparatus which did not go through the dealerships. But theatres needed new lamp houses, rewind equipment and new perforated screens, and of course, the old Powers "A" model projectors could not be converted to sound. Once in the booth, the dealer could easily remark, "How about coming down to my showroom and looking at some new equipment?" The supply dealer has been in the booth ever since.

So the dealer, although still the 'forgotten man' prospered and reaped the gold cast out indirectly by Hollywood when the studios got together and formed the suicide pact against the Warner Brothers who had the disc-and-film patents through Vitaphone. The majors backed Fox/Case's Aeolight, sound-on-the-edge-of-film process, Movietone. Equipment! Everyone had to have equipment, and many theatres had both devices. With millions coming in at the boxoffice, exhibitors who had never thought about drapery or carpeting or padded seats, came to the supply dealer. Beauty? Comfort? Well, they were important too, of course, but the new accouterments did wonderful things, acoustically, to the tinny, recorded voices that poured out of the small baffles.

There had sprung up so many dealerships during this hectic period, that an organization sought to buy out as many independent dealers as possible so that branches could be started in many cities throughout the country. Buying power in those days—as now—was the all-over important trend. With the buying power of some twenty odd stores, and the ability to run a large business successfully, National Theatre Supply Company planned to become the leading dealership in the USA.



TEDA vice president, George Hornstein, welcomes Jack Servies, president, National Theatre Supply Co., to membership.



Robert Tankersley (Western Service & Supply), is long-time Secretary-Treasurer of TEDA.

Reorganization

The independent dealers did not fear competition, because in many ways, it helped them keep on their toes, discard old, out-of-date ideas and come up with something new. Besides, many members of N.T.S. were old friends. But the independents could not hope to garner the buying power of the larger organization on items such as carbons. Again Joe Hornstein came to the rank and file dealers. His MPSDAA had deteriorated over the years with the lush business brought in by sound conversion, so he suggested a new, stronger kind of organization. Joe Robbin, who manufactured the Imperial Generators was a founder of the new group, along with Ben Shearer, a powerful dealer on the West Coast; Van Heusan, a dealer from Des Moines and others, with Joe Robbin, the paid secretary. These men met one blustery day after the stockmarket crash, primarily to better the buying power of the dealer and to establish closer contact with the manufacturer. Transportation and communications were much better now and businessmen thought nothing of taking long trips; even train and bus service was excellent and there was even talk of frequent and regular air transport flights.

These same men, along with a few others, met once again before the formation of the Independent Theatre Supply Dealers (ITSDA) met with Theatre Equipment and Supply Manufacturers (TESMA). Twenty odd dealers showed up the first year in 1930 and the press reports and word of mouth was tremendous. The following year when the Conference was held at the Edgewater Beach Hotel, May 26th to 28th, over sixty five dealers and manufacturers showed up, armed with news of technical advances in the industry and ways to combat the depression which was reaching alarming proportions. That year Vivian Harwell, the organization's only woman dealer joined ITSDA—and to this day, she is still the only woman member!



Industry Expands

Movie-going was now a firmly entrenched habit with Americans. Escapism was available for all for a 5¢, 10¢ or 25¢ ticket. Poverty was everywhere. No one thought of scoffing at anyone who had anything to do with theatrics. While still the 'forgotten man,' the supply dealer, for the first time, had status on the home front.

The Thirties were "Gone With The Wind," then America was plunged into war—as escapism via the movies again—erased the frenzy of aircraft factories and battlefields. Dealers came out of retirement to send their sons off to war. Equipment lines and supplies were unobtainable and it became fashionable to overhaul and make do. The dealer waited patiently while he repaired old projectors, rebuilt lamp houses and created new parts. He knew that when the war was over, new equipment would be foremost in every customers thoughts.

The ITSDA did not meet during the war, but in 1946 in Toledo, the old friends met again. Some, its true, had gone on to that

'great dealership' in the sky, and there were new faces everywhere. But the old comradery between dealer and manufacturer still existed: the speakers were just as windy, the cocktails just as strong, and the new equipment lines, better. The ITSDA and TESMA always met with the big exhibitor groups—it was a traditional thing, a big joyeous get-together. Frequently, there was the admission that it was difficult, with so much going on, to accomplish what everyone had set out to do at the meetings.

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ventions and his public relations left little to be desired. Much took place during his tenure of office: the star system was abandoned by Hollywood; 3D came in in a splash of depth and retired just as quickly; Cinemascope, Wide Screen and Cinerama changed prosceniums across the breath and the width of the land; stereophonic sound was the latest marvel. Supply dealers and manufacturers made money, then audience dropped away, houses closed dozen upon dozen. In 1952, the word 'independent' was dropped from the organizational name, and the term 'equipment' added. Theatre Equipment Dealers Association came into being; a seal or logo was designed, and it became as famous as the name of the association itself.

When Colvin died in May, 1959, J. Eldon Peek, of the Oklahoma Theatre Supply Co., was elected president. Peek worked frantically to pull the organization together in the face of almost insurmountable odds; money was tight. Only a handful of disgruntled dealers showed up in New Orleans for the 1959 Conference: E. H. Geissler, Wilkin Theatre Supply, Atlanta; L. Phil Wicker, Standard Theatre Supply, Greensboro; the Hornstein brothers, New York and Miami; Lou Wutke, Pembrex Theatre Supply, Los Angeles; Lloyd Pearson, General Sound Ltd., Toronto, Al Boudouvis, Theatre Equipment Co., Toledo and a few others. No one had money for a vacation, let alone a trek to a conference where their problems were too well known. It looked like the end of TEDA. Then, a kind of anger took hold of these men around the long table. It was decided to meet in Chicago the following spring.

About twenty dealers showed up in the windy city in February, 1960. Business was still bad, but a glimmer of hope showed on the horizon. The next year, in Chicago, spunky G. H. "Um" Geissler was president and served until 1963. The dealer turnout in these years under the inspired leadership of "Um" showed considerable improvement.

Business Declines

Ray Colvin was elected paid secretary, an office that he was to hold until his death in 1959. He made it a point to go to all the con-

More Cooperation

A turning point was reached in Cleveland in 1963. The backbone of TEDA and TESMA were there, and a serious revamping of ideas took place. It was decided that year, to break

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away from the big exhibitor meetings, where a three ring circus seemed always about to start with all the personalities and the festivities of a convention. The members of TEDA and TESMA could barely hear themselves think, let alone have the concentration to iron out mutual problems. By holding a symposium by themselves the delegates reasoned, the group could increase in strength and importance, in valor and purpose, while attaining their goal of passing around the kind of technical information both factions required. In Cleveland, on that cold February day in 1963, TEDA declared its independence. L. Phil Wicker, Standard Theatre Supply was elected president serving through 1965. In Chicago at the Lake Tower Motel, the next year, the TEDA/TESMA turnout was good and Um Geissler gave a pep-up specch that is still remembered.

Kontos Elected President

The 1965 Conference took placc in Phoenix, where Spero L. Kontos was elected president, a strong man, with strong beliefs. Everyone present knew that this was the make or break meeting. Business was improving. Theatremen everywhere were building new theatres in shopping areas bound in suburbia; 70mm projection and transistorized sound was new and exciting. Having spent fortunes on research and

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guidancc, manufacturers were more concerned than usual about their products, and dealers were running into new facets of their business. Both TEDA and TESMA pledged to help each other out as never before—and all for the good of Mr. Exhibitor.

There was a brilliantly new and exciting era approaching and it was important for the dealer to be one step ahead; many went back to school, studying engincering or taking stepped-up college business courses; others employed new people with special talcnts. The dealers advice to the theatremen had been taken for granted for years, and had been given freely; now it was sought out—and paid for!; the sum total of knowledge that had taken years to learn. TEDA's first advertising program was initiated so the exhibitor could know more about the fund of technical information at his disposal through the dealer.

Unity In New Orléans Marks Resurgence

New Orleans was chosen for the 1966 Conference, which was charmed from the beginning session. With the great success of this meeting, under the baton of Spero L. Kontos, old timers said it was fitting and right that TEDA's resurgence should take place in the same locale, where the death knell, seven years before, had all but sounded.

All the dealers showed up except two, one was ill and the other was on a business trip that could not be postponed. The TESMA group was out in full, jubulant and prosperous. Sam Clarke, ABC Theatre vice president, a key speaker, told the meeting that his company planned to open 36 new theatres during the next year. Others on the various programs were caught up in the spirit of great good will, and even the sense of unity was picked up by the press and spread in the trade papers throughout the land.

The dealers and manufacturers brought their wives and special notice was taken of tours and amusements along with the hard work. Dues were voted to be raised, and an expandcd advertising program put into effect. There was virtual 100% turnout at all meetings—a great rarity under any conditions at a conference of industry personnel.

A New Order

With fire in his eye and an abundance of energy to work with, Spero L. Kontos returned to Los Angeles determined to make the most of 1966. For the first time in 25 years, a president had dealers, manufacturers *and* the blush of good times to work into a New Ordcr. The exhibitor could rejoice, because he would inherit all the fund of accumulated service and information. Every member of TEDA knew his job—now it was important for the cxhibitor to know this.

In the Spring of '66, National Theatre Supply brought threc memberships to TEDA; Los Angeles, Paramus, and New York. It was a pity, some said, that Joe Hornstcin could not have been present for this cvent, because he

would have personally welcomed each man into the fold. N.T.S., was now an ally. Major problems affect all dealers—each is plagued by the fly-by-nighter who sells inferior or copied goods, friend to no dealer or manufacturer or exhibitor. Competitors, the dealers are, but friends now, as well.

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Industry Comments On New Membership

This month saw TEDA becoming a sustaining member of the Society of Motion Picture and Television Engineers. Frank Dougherty,

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George Hornstein

•

JOE HORNSTEIN, INC.
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Hal Hornstein

E. I. du Pont de Nemours & Co., Inc., financial vice president of SMPTE stated: "Because of TEDA's interest in the advancement of engineering technology and the dissemination of standard and scientific information, there will develop great cooperation, particularly in the fields of standardization."

Frank Riffle, Carbons Inc., Chairman of the Film Practice Committee of SMPTE said, "My major concern . . . is to utilize some of the vast pool of projection and sound experience accumulated by your members. I would like to request that TEDA be represented at each of our meetings and possibly by a member in the area of the Convention City. . . ."

Spero L. Kontos, gratefully acknowledged the statements of the two men and vowed cooperation in any way that TEDA could be of service. In the fall of this year the TEDA board of directors will meet at the same time, in an informal session, at the NATO convention in New York. Plans will be formulated for the 1967 Fort Lauderdale, Florida, TEDA/TESMA conference to be held in February.

Future Is Bright

Of the future, Kontos says, "The TEDA supply dealer of tomorrow, will evolve into a kind of Super Dealer concept, where he will continue to deal in the commodities of the theatre, both in new equipment lines and furnishings; but beyond that, the dealer will have the accumulated knowledge to offer in full scope form, the kind of technical clearing house that the exhibitor must have to run his house of tomorrow. The dealer will offer expert engineering and architectural supervision, creative consulting in every phase from interior to exterior decorating—to the selection of color, fabric and carpet. He will service all equipment with specially trained engineers on a 24 hour call basis. He will provide public relations and publicity as well as advertising on film campaigns; he will offer photographers and special layout men for any creative work the exhibitor has in mind. He will gradually become, through TEDA, a medium in which to bring the space age into the theatre, able to open the proscenium to all the delights and wonderments of new processes and equipments so far undreamed of new. He will attain a kind of niche, this super dealer, which would have delighted the founders who could not have possibly imagined what the organization that they founded so long ago, could become in a few decades."

No, the Theatre Equipment Dealer can never again, be the 'forgotten man.'

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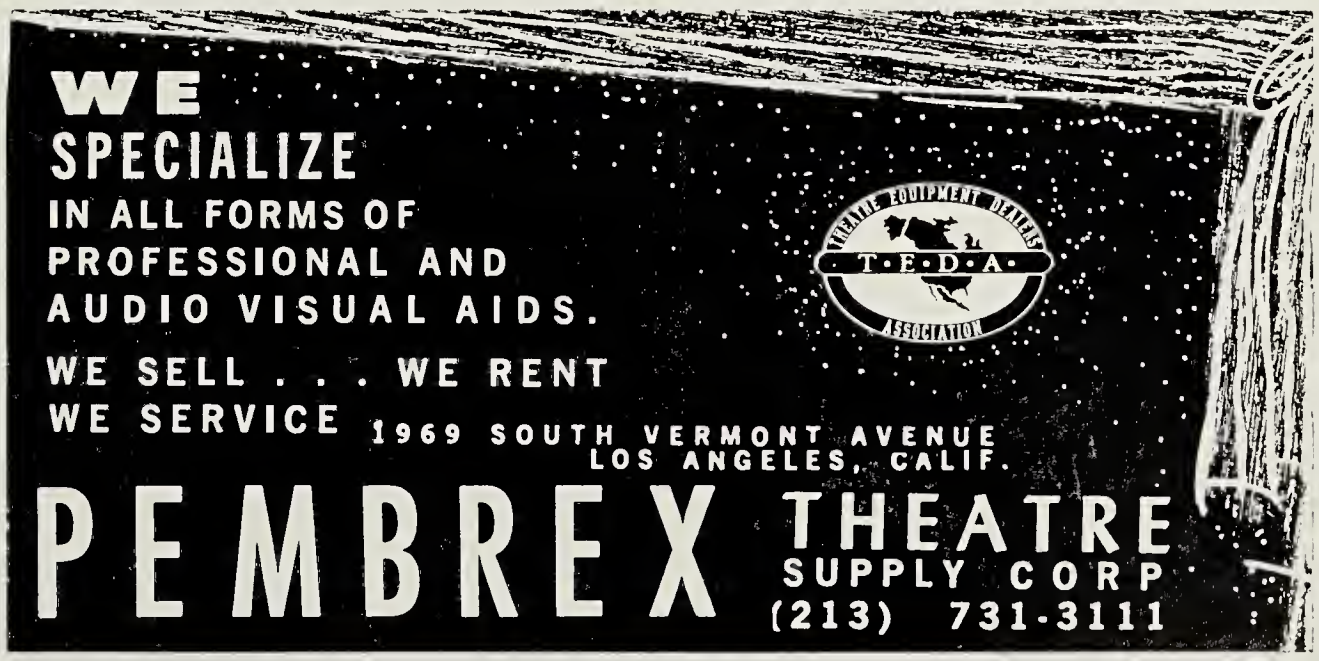
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ISSUE OF AUGUST 17, 1966

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Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 2
August 17, 1966

ALLIED ARTISTS

Once Upon An Island

Comedy
95M.

Allied Artists
(Eastman Color)
(Danish-made)
(English titles)

ESTIMATE: Generally amusing import for art set.

CAST: Dirch Passer, Hans W. Petersen, Ove Sprogoe, Ghita Norby, Paul Hagen, Bodil Steen, Karl Stegger, Lone Hertz, Lily Broberg, Judy Gringer, Kjeld Petersen. Directed by Gabriel Axel.

For complete review please refer to Page 5324, of Sept. 1, 1965, when this was reviewed under its original title, "Crazy Paradise" under the Foreign Films listing. It was originally released by Sherpix and subsequently picked up by Allied Artists, who are now distributing it.

COLUMBIA

Birds Do It

Comedy
95M.

Columbia
(Color)

ESTIMATE: Unbelievable.

CAST: Soupy Sales, Tab Hunter, Arthur O'Connell, Edward Andrews, Doris Dowling, Bevery Adams, Louis Quinn, Frank Nastasi, Burt Taylor, Courtney Brown. Produced by Stanley Colbert; directed by Andrew Marton.

STORY: Soupy Sales trip to Cape Kennedy is fraught with all kinds of dangers as enemy agents try to do away with him, but he arrives safely. He is greeted by head scientist Arthur O'Connell, who reveals that Sales is a janitor whose job it is to keep the space projects free of injurious dust which has ruined several projects in the past. During a visit by congresswoman Doris Dowling, Sales is accidentally affected by some of the machinery which enables him to float in air and fly like a bird. As a matter of fact, he can't remain on the ground unless he has some ballast. Dowling falls in love with him and helps him elude more enemy agents. Meanwhile General Edward Andrews and his security officer, Tab Hunter, wonder at what is going on, but this is nothing unusual as they are kept in the dark most of the time. An enemy agent impersonates Hunter for part of the time but he too learns very little. Sales meets O'Connell's daughter, Bevery Adams, who also falls in love with him. His condition causes him to float over Florida causing a number of incidents until the equipment at the laboratory is permanently turned off and he is grounded—with Adams in his arms.

X-RAY: Television comedian Soupy Sales makes his film debut in this bit of fluff and nonsense and one wishes that he would have saved his comic talents for a better property. This story is of the far-out, unbelievable, untenable variety that will appeal to the kiddies for the most part, or to that segment of the adult population which enjoyed The Three Stooges. As such, it should be acceptable fare for the program. There are some competent people spotted in this release, but they don't get much of a chance to show their capability with the lightweight property. The acting, direction and production are fair, with color and special effects coming off best. The screenplay is by Arnie Kogen and Art Arthur, based on a story by Leonard Kaufman.

AD LINES: "A High Flying Comedy Hit"; "TV Star Soupy Sales In His Film Debut."

CONTINENTAL

Time Lost And Time Remembered

Drama
91M.

Continental
(English-made)

ESTIMATE: Touching romance.

CAST: Sarah Miles, Cyril Cusack, Julian Glover, Sean Caffrey, Marie Kean, Eve Belton, Cardew Robinson. Directed by Desmond Davis; produced by Roy Millichip.

STORY: After five years absence Sarah Miles returns to her home town on the west coast of Ireland. In the small hotel owned by Cyril Cusack, she tells Cusack she's glad to be back after living alone in London, marrying, and regretting the move. She hopes to find her love of many years, Sean Caffrey, a fisherman. She recalls how when she left for London, she hoped that he would follow—but instead he went to sea. He returned to the small town when his father died to take over the cottage, the boat and the fishing. She recalls their delightful days together and she came back hoping that they could resume even though she was married. Later, her doctor husband, Julian Glover, arrives seeking to take her back but finds that she has gone to find Caffrey. Glover recalls how they met while she was working as a gas station attendant and how lonliness drove her to accept his invitations to go out, and then his love-making which got her pregnant and resulted in marriage, An accident caused her to lose the child and then boredom and irritation set in. She finally got fed-up and ran to her home town. Meanwhile, she finds Caffrey and is still in love with him. She offers to spend the night with him, but a lad interrupts to warn that Glover is on his way. They take to the outdoors where he tells her that he is engaged to another after giving her up. They part near the sea. Glover finds her and asks her to return, but she cannot. He leaves and she remains.

X-RAY: Women should get a feeling of warmth and enjoyment from this love story that touches the heart in many ways. The story, told through a number of flashbacks, holds interest well. The acting is quite good and the direction and production values are fine. The bleak Irish seaside provides a suitable surround for the type of subject and it can play in many situations where an adult-type of romance would be appreciated. The screenplay is by Desmond Davis and Edna O'Brien, based upon a story by the latter.

AD LINES: "A Love Story To Be Remembered"; "A Touching Romance Set On The Bleak, Irish Coast."

EMBASSY

Love And Marriage

Comedy Melodrama
106M.

Embassy
(Italian-made)
(English Titles)

ESTIMATE: Mild four-part package for art spots.

CAST: "The First Night"—Lando Buzzanca, Maria Grazia Buccella, Umberto D'Orsi, and Luciana Angelillo. Directed by Gianni Puccini. "One Moment Is Enough"—Ingeborg Schoener, Renato Tagliani, Sandro Moretti, Steve Forsyth, and Enzo Carra. Directed by Mino Guerrini. "The Last Card"—Eleanora Rossi Drago, Aldo Giuffre, April Hennessy, June Weaver and Ethel Levin. Directed by Mino Guerrini. "Saturday, July 18"—Sylva Koscina and Philippe Leroy. Directed by Gianni Puccini; produced by Ermanno Donati and Luigi Carpentieri.

STORY: **"The First Night"**—When childhood sweethearts Lando Buzzanca and Maria Grazia Buccella get married in their small Sicilian town, they go to Naples for their honeymoon and are impressed with the city and with the expense of everything. Wandering along the waterfront, they accept an invitation to come aboard a yacht for a party, where the groom is oiled with whiskey while the girl is propositioned to spend the night with one of the men for a million lire. Realizing what they can do with the money, the groom accedes. Later when they try to spend the check they receive, they find it's phoney. Rather than reveal how they got it, they are willing to go to jail. **"One Moment Is Enough"**—Renato Tagliani, a wealthy, middle-aged man, is jealous of his young, attractive wife, Ingeborg Schoefner, and he remains with her every

moment—even accompanying her to the ladies room. One evening, she confesses to him that, despite his surveillance, she has still managed to be unfaithful. He believes it is mainly her imagination, but one morning he awakens to find her returning from an assignation. He chases her into the water at the beach and drowns her, afterwhich he goes for the police. Returning, they find that a fisherman has revived her and she is in a passionate embrace with him. "The Last Card"—Eleonora Rossi Drago and Aldo Giuffre are married, in love and broke. He was a good professional football player but hasn't worked since. She spends their last money on a deluxe hotel suite inhabited by wealthy tourists and boasts about the sexual prowess of her husband to American women tourists, who are intrigued and interested in spending some time alone with him. A meeting is set up with one, but he can't go through with it, preferring to remain with Drago and go to work if necessary. "Saturday July 18"—Sylva Koscina spends some time at a resort awaiting the arrival of her husband, Philippe Leroy, who comes full of desire for her and boasting that their first night will be one to remember. He notices a number of men greet her but thinks nothing else of this. In bed, later, the bed creaks deplorably and from next door comes a banging on the wall and a shout about how every night they are kept awake by the creaking.

X-Ray: Most of the episodes to be found in this import suffer from the same malady, excessive length and slowness of pace. The subject matter has interest much of the time, performances are generally good, and the direction and production are serviceable. It will get its best reaction in the art spots where sophisticated audiences can best appreciate the subject matter.

Ad Lines: "Each Girl In Each Episode Has Her Own Way Of Selling Sex"; "Married Couples with Different Ideas About Sex, Love And Marriage."

20TH-FOX

Fantastic Voyage

Science Fiction
100M.

20th-Fox
(CinemaScope)
(Color by Deluxe)

Estimate: Original science fiction entry is intriguing.

Cast: Stephen Boyd, Raquel Welch, Edmond O'Brien, Donald Pleasance, Arthur O'Connell, William Redfield, Arthur Kennedy, Jean Del Val, Barry Coe, Ken Scott, Shelby Grant, James Brolin, Brendan Fitzgerald. Produced by Saul David. Directed by Richard Fleischer.

Story: Security agent Stephen Boyd delivers Czech scientist Jean Del Val to the U.S. after helping him escape from behind the Iron Curtain. Enemy agents, however, penetrate the security ring and wound Del Val severely so that surgery is impossible. Combined Miniature Deterrent Forces, a super-secret organization, is called to shrink men and equipment to microbe size so that they can work from inside De Val's brain to repair the injury. CMDF has been successful in shrinking its subject for a 60 minute period, after which they regain their original size. Del Val knows how to extend the shrinkage indefinitely, which is why the enemy has tried to stop him. A new atomic submarine is shrunk as are its passengers: brain surgeon Arthur Kennedy; Raquel Welch, his assistant; Dr. Donald Pleasance, a circulatory system expert who will be in charge; sub pilot William Redfield; and Boyd, who will utilize his experience as frogmen and communications expert. One of the team is a security leak and Boyd is to keep this in mind as well. In command at headquarters are General Edmond O'Brien and chief medical officer Arthur O'Connell. The shrunken sub and crew are injected into the bloodstream and work their way towards the brain. After a number of hazards and sabotage attempts are overcome they do reach the brain and Kennedy is able to clear obstructions with a laser beam. Pleasance reveals himself to be the enemy agent as he attempts to stop them by using the sub as a battering ram, but he wrecks the vessel and is killed by protective anti-bodies. The others effect an emergency escape via the tear duct of the eye just as their shrinkage period comes to an end.

X-Ray: Here is truly a different science Fiction entry, one that is concerned with inner space instead of the outer space that has occupied everyone else. The "inner space" depicted here exists in the human body and some of the sets are not only highly imaginative but extraordinarily original. The weird plot of shrinking men and equipment to the size of molecules for a voyage to repair a damaged brain is fraught with suspense, thrills and curiosity which should more than satisfy the science fiction fans as well as others brought in to see the film by the variety of campaign gimmicks that can be employed. There is not only the attraction of the inside of the human body to hold audiences but there is also an espionage factor in the tale to help build interest. The acting is good and direction and production values are extraordinary. The use of color aids the overall effort considerably. The only disturbing note is what will be the effect on feminine portions of the audience and will there be enough interest to draw their patronage in overwhelming numbers. The special effects should certainly be considered for an award this year. The screenplay is by Harry Kleiner. The adaptation is by David Duncan, based on a story by Otto Klement and Jay Lewis Bixby.

Ad Lines: "The Most Unusual Science Fiction Thriller Ever Made"; "A Suspenseful Adventure That Will Never Be Forgotten."

Smoky

Drama
103M.

20th-Fox
(Color By DeLuxe)

Estimate: Interesting for animal lovers and family trade.

Cast: Fess Parker, Diana Hyland, Katy Jurado, Hoyt Axton, Robert Wilke, Armando Silvestre, Jose Hector Galindo, Jorge Martinez de Hoyos, Ted White, Chuck Roberson, Robert Terhune, Jack Williams. Produced by Aaron Rosenberg; associate producer, David Silver; directed by George Sherman.

Story: The wranglers of the Rocking R ranch are out to round up a pack of wild horses for breaking and eventual sale. While they get most, an outstanding black stallion avoids capture as he has in previous roundups. A lone rider, Fess Parker, observes how the horse hides out and he forces the animal toward the ranch corral. The foreman, Robert Wilke, is chagrined, while the owner, attractive Diana Hyland is impressed and agrees to hire Parker, especially after he shows that he can break wild horses better than the others. Parker makes friends with the black stallion, now named Smoky. The horse tolerates Parker, but he refuses to allow anyone else to approach or ride him. Wilke finds out that Parker was in trouble in Laredo and pressures Hyland into asking him for an explanation, which he refuses to give. It turns out that he was blamed for something his brother, Hoyt Axton, did. Hyland accepts him and allows him to remain. Meanwhile, Axton shows up and gets a job under another name and pleads with Parker to let him remain, claiming he has reformed. While riding Smoky, Parker is thrown and injured. Smoky, instead of running off, helps get him back to the ranch. Hyland has him brought to the main house and she helps nurse him to good health. Meanwhile, Axton gambles and forges Parker's name to IOU's. Parker beats him and throws him off the ranch. Axton returns at night to try and steal Smoky for sale to a rodeo buyer and beats him. The horse kills him and escapes. Hunted as a killer, Smoky is eventually taken and winds up as a rodeo attraction. Parker enlists at the outbreak of World War II. During his absence, Smoky plays the rodeo circuit and winds up as a junk dealer's transportation. Parker, back from the war, tracks him down, buys him back and takes the horse to the ranch where Hyland is waiting for them both.

X-Ray: This colorful tale about a wild horse and the man who tames him should be interesting for youngsters and the family trade. If some adults wonder at the familiarity of the subject matter, they have a point, in that several versions were made of the Will James novel many years ago. There are adequate amounts of action, drama, hints at romance, colorful settings and a heartwarming story for aforementioned audiences. The acting is efficient and direction and production values are impressive. It should make up nicely as part of the show. The screenplay is by Harold Medford, based on a screenplay by Lillie Hayward, Dwight Cummins and Dorothy Yost. Incidentally, there are some musical numbers to help out.

Ad Lines: "The Wild Horse Who Learned To Love One Man"; "An Action Adventure Thriller About The Capture And Taming Of A Wild Stallion."

UNIVERSAL

The Pad (And How To Use It)

Comedy-Drama
86M.

Universal
(Technicolor)

Estimate: New faces brighten comedy laced with pathos.

Cast: Brian Bedford, Julie Sommars, James Farentino, Edy Williams, Nick Navarro, Pearl Shear, Barbara London, Barbara Reid, Roger Bacon, Don Conreaux. Produced by Ross Hunter; directed by Brian G. Hutton; screenplay by Thomas C. Ryan and Ben Starr, based on the play "The Private Ear" by Peter Shaffer.

Story: Brian Bedford is 24 and painfully shy, living alone in a one room apartment and finding solace for his loneliness and introversion from his intricate stereo system and classical music. His best friend is James Farentino, aggressive and handsome and a lady-killer of the first order. Bedford, both repulsed and fascinated by the basically shallow Farentino, envies his prowess with women. Bedford meets Julie Sommars at a concert, and after practically maiming the girl and spilling a drink all over her dress when he is carried away by the music, he screws up his courage and asks her for a date. She accepts, and he is both exuberant and panic-stricken at the prospect. She is to come to his apartment for dinner, and he enlists the aid of Farentino. Farentino offers to

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ALPHABETICAL GUIDE

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Spy Who Came In From The Cold, The—112m.—Para. 5354
Spy With My Face, The—88m.—MGM 5377
Stagecoach—114m.—Fox 5406
Stop The World—I Want To Get Off—98m.—WB 5391
Study In Terror, A—94m.—Col. 5394
Sucker, The—101m.—For. 5421
Swedish Wedding Night—96m.—For. 5355
Sweet Light In A Dark Room—93m.—For. 5421

T

Taffy And The Jungle Hunter—87m.—AA 5333
Take It All—99m.—For. 5421
Ten Commandments, The—219m.—Para.—Re. ..5382
Ten Little Indians—92m.—For. 5366
Terror In The City—90m.—AA 5393
10th Victim, The—92m.—Emb. 5357
That Darn Cat—116m.—BV 5325
That Man In Istanbul—117m.—Col. 5362
This Property Is Condemned—110m.—Para. 5414
Time Lost And Time Remembered—91m.—Continental 5433
Thousand Clowns, A—118m.—UA 5351
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Thunderball—131m.—UA 5359
Tiko And The Shark—100m.—MGM 5390
Time of Indifference—84m.—Cont. 5335
Tomb Of Torture—88m.—For. 5421
Torn Curtain—128m.—U 5426
To Trap A Spy—92m.—MGM 5377
Tramplers, The—105m.—Emb. 5419
Treasure of Silver Lake—82m.—Col. 5321
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U

Ugly Dachshund, The—93m.—BV. 5362
Underworld Informers—105m.—Cont. 5335
Up To His Ears—109m.—For. 5423

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For. 5328
Visit To A Small Planet—85m.—Re.—Par. 5399
Viva Maria—114m.—UA 5358

W

Walk, Don't Run—117m.—Col. 5417
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War Lord, The—123m.—U 5331
Weekend At Dunkirk—101m.—Fox 5406
Weird, Wicked World—82m.—For. 5387
When The Boys Meet The Girls—110m.—MGM 5351
What Did You Do In The War, Daddy?—116m.—UA 5419
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Who Killed Teddy Bear?—90m.—Misc. 5338
Who's Afraid Of Virginia Woolf?—129m.—WB 5420
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Wild Angels, The—90m.—AIP 5417
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Y

Year Of The Horse, The—58m.—Misc. 5387
You Must Be Joking—100m.—Col. 5342
Young World, A—83m.—For. 5415

The Pad

(*Continued from page* 5434)

give him lessons in seduction, cook the dinner, and gracefully exit after things are progressing well for Bedford. Sommars arrives, and Bedford regales her with his knowledge of classical music. Farentino realizes she has absolutely no interest in the subject and enters to try to save the day. He immediately captivates Sommars with a flood of meaningless small talk, and Bedford is out in the cold. He drinks too much and orders Farentino out. This disturbs Sommars, but she begins to feel sorry for Bedford and encourages his advances. The encounter is a fiasco with the inexperienced Bedford far too demonstrative. An outraged Sommars slaps him, then realizes how immature and vulnerable he really is. Bedford, destroyed, makes up a story about a steady girl friend, gives Farentino's phone number to Sommars, and sends her away. He seems doomed to a life of loneliness.

X-Ray: Producer Ross Hunter, associated with lush romantic dramas featuring established stars, takes on a far different chore here. This comedy-drama. well-laced with pathos, is played entirely by new personalities who perform with talent and vigor under skilled direction. Hunter hasn't stinted in the production end, despite the relatively seedy settings and absence of names. It is a highly polished production. The relatively simple, even flimsy story deals with loneliness, which many psychologists would agree is the most pressing problem of our age and our society. A young man with something fine to offer in a relationship is defeated by a world in which the trappings and appearances of life seem far more important than its heart and guts. Basically a bitter tale, it is brightened by moments of comedy, from the subdued to the slapstick. Bedford is fine as the introverted youth who can't cope with the meaningless banality that must surround today's boy-girl relationships. Sommars also impresses as the gal who can't resist swinger James Farentino's line. Farentino, as a shallow, handsome ladies' man, suggests a hidden depth that makes his character more interesting than it would have been otherwise. We feel he knows his shortcomings, feels for his friend. but can't help "making the scene" with every girl he meets. The fourth prominently showcased newcomer is Edy Williams, visually a knockout in the role of a sex-pot. She'll be heard from. The story is based on a one act play and perhaps is overblown a bit at feature film length. The shift in mood from carefree comedy to bitter, rather pathetic drama is sudden and may jar some viewers. The film does have something to say, however, and gets its point across well. Hunter is to be congratulated for entrusting the film to bright new faces, some of whom may well continue on to stardom. Exhibitors should back up his gamble. The public won't be disappointed when it visits "The Pad."

Ad Lines: "Four Young People In A World They Never Made . . . Winners And Losers In The Game Of Life"; "A Swinging Story Of 'The Pad' . . . Somewhere Between Tears And Laughter."

FOREIGN

Mademoiselle

Drama
103M.

Lopert
(Foreign-made)

Estimate: Sex-motivated adult drama for the art spots.

Cast: Jeanne Moreau, Ettore Manni, Keith Skinner, Umberto Orsini, Jane Berretta, Mony Reh, George Douking, Rosine Luget, Gabriel Gobin, Pierre Collet, Jean Gras. Directed by Tony Richardson; produced by Oscar Lewenstein.

Story: A small French village is generally peaceful and placid, but once a year, migrant workers from Italy come to fell trees in a nearby forest. One of these is Ettore Manni, a widower, who arrives with a young son, Keith Skinner, and a friend, Umberto Orsini. Manni since the death of his wife has drifted, and he exerts an animal magnetism over women. He hasn't the will to resist their advances. The men are aroused against him, and he is suspect when a series of disasters, man-made, such as opened floodgates, mysterious fires, etc., occur shortly after his arrival. The real culprit takes a perverse physical pleasure in the havoc she is causing while pretending to assist. It is Jeanne Moreau, the local school teacher, who is sex-starved with a passionate urge for Manni. She is hostile towards Skinner, who has a boyish love for her. After some animals are poisoned, the men of the village decide to take the law into their own hands, and they go looking for Manni. Moreau finds him first, after which they spend a wild night in the rainswept fields and forest getting their fill of sex. The next morning, she returns to the village where the inhabitants are shocked by her appearance. She accusses Manni of violating her. This is the last straw, and the men hunt him down and beat him to death. Moreau, now calm and satisfied, decides to go away, leaving the village quiet once again. Skinner and Orsini also prepare to depart.

X-Ray: Lust, passion, and a psychotic desire for sex are the prime movers here, and the result is an offbeat, oft-times fascinating entry that will best be appreciated by adults in the art houses. It will certainly create a kind of word of mouth that could stimulate the curiosity of appropriate audiences, and there are basic and down-to-earth situations to back-up the whispers and satisfy the curiosity. Good performances, sensitive direction, and fine production buttress the story. The scenario is by Jean Genet. The entry would have been improved by a bit of shortening. The dialogue is in English except for a few scenes in which Italian is spoken, and then there are explanatory titles.

Ad Lines: "Women Couldn't Resist The Stranger . . . Men Wanted Him Dead"; "She Wanted One Man . . . In The Worst Way."

ALPHABETICAL GUIDE TO 333 FEATURE REVIEWS

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A

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All The Way (The Joker Is Wild)—126m.—Par.—Re. 5394
Alphabet Murders, The—90m.—MGM 5381
Alphaville—100m.—For. 5347
And Now Miguel—95m.—U 5400
Apache Gold—91m.—Col. 5321
Apache Uprising—90m.—Para. 5363
Arabesque—105m.—U 5401
Around The World Under The Sea—110m.—MGM 5390
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B

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Bellboy, The—72m.—Re.—Par. 5399
Big Hand For The Little Lady, A—95m.—WB ..5401
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Birds Do It—95m.—Col. 5433
Blindfold—102m.—U 5407
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Blood Bath—69m.—AIP 5381
Blue Max, The—156m.—Fox 5414
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Born Free—94m.—Col. 5385
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Boy, Did I Get A Wrong Number—99m.—UA ..5411
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C

Caressed—81m.—Fox 5327
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Cincinnati Kid, The—101m.—MGM 5335
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Come Blow Your Horn—115m.—Para.—Re. 5394
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D

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Do Not Disturb—102m.—Fox 5358
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Dr. Who And The Daleks—85m.—Cont. 5405
Doctor Zhivago—197m.—MGM 5357
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E

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F

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Flight Of The Phoenix, The—148m.—Fox. 5358
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G

Ghidrah, The Three-Headed Monster—85m.—Cont. 5334
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Ghost In The Invisible Bikini—82m.—AIP 5389
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Git!—92m.—Emb. 5350
Glass Bottom Boat, The—110m.—MGM 5394
Good Times, Wonderful Times—70m.—For. 5430
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Greed In The Sun—112m.—MGM 5325
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H

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I

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J

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K

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L

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Last Of The Secret Agents, The—90m.—Par. ..5399
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Living It Up—85m.—Par.—Re. 5322
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M

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Magic World Of Topo Gigio, The—75m.—Col. ..5362
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Main Chance, The—60m.—Emb. 5413
Male Companion—92m.—For. 5365
Man And A Woman, A—102m.—AA 5425
Man Called Adam, A—102m.—Emb. 5418
Man Called Flintstone, The—87m.—Col. 5429
Man Could Get Killed, A—99m.—U 5383
Mandragola—100m.—For. 5411
Marco The Magnificent—100m.—MGM 5425
Marriage On The Rocks—109m.—WB 5327
Married Woman, The—94m.—For. 5328
Maya—91m.—MGM 5390
McGuire, Go Home—101m.—Cont. 5389
Merry Wives Of Windsor, The—97m.—For. 5386
Mickey One—93m.—Col. 5329
Modesty Blaise—119m.—Fox 5400
Moment To Moment—108m.—U 5370
Money Trap, The—92m.—MGM 5363
Moonwolf—85m.—AA 5397
Morgan—97m.—For. 5403
Mozambique—98m.—For. 5366
Munster, Go Home—96m.—U 5415
Murder Game, The—75m.—Fox 5386
Murder In Mississippi—84m.—Misc. 5371
Murieta—108m.—WB 5323
Mutiny In Outer Space—85m.—AA 5341
Mystery Of Thug Island, The—96m.—Col. 5413
Mystifiers, The—115m.—For. 5427

N

Naked Prey, The—94m.—Para. 5382
Namu, The Killer Whale—89m.—UA 5430
Nanny, The—93m.—Fox 5336
Never Too Late—105m.—WB.....5344
Nevada Smith—128m.—Para. 5410
Night Of The Grizzly, The—102m.—Para. 5390
Nobody Waves Goodbye—80m.—Misc. 5223
North By Northwest—137m.—MGM—Re. 5382

O

One-Eyed Jacks—141m.—Para.—Re. 5395
Once A Thief—107m.—MGM 5321
Once Upon An Island (Crazy Paradise)—95m.—AA. 5433
Operation C.I.A.—90m.—AA 5349
Oscar, The—119m.—Emb. 5374
Othello—166m.—WB. 5365
Our Man Flint—107m.—Fox 5358
Out Of Sight—90m.—U 5401

P

Pad, The (And How To Use It)—86m.—U. 5434
Paradise, Hawaiian Style—91m.—Para. 5410
Pardners—88m.—Par.—Re. 5322
Paris Secret, 84m.—For. 5328
Party's Over, The—94m.—AA 5397
Patch Of Blue, A—105m.—MGM 5353
Pilgrimage For Peace, A—56m.—Misc. 5427
Pinocchio In Outer Space—71m.—U 5337
Place Called Glory, A—92m.—Emb. 5430
Plague Of The Zombies, The—90m.—Fox 5370
Plainsman, The—92m.—U 5430
Planet Of The Vampires—86m.—A-1 5353
Playground, The—95m.—For. 5346
Promise Her Anything—91m.—Para. 5374
Psycopath, The—83m.—Para. 5399
Pussycat Alley—99m.—For. 5366

Q

Queen Of Blood—81m.—AIP 5381

R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Rare Breed, The—97m.—U 5371
Rasputin—The Mad Monk—92m.—Fox 5395
Ravagers, The—79m.—For. 5366
Red Line 7000—110m.—Para. 5343
Reptile, The—90m.—Fox 5400
Repulsion—105m.—For. 5332
Return From The Ashes—105m.—UA 5337
Return Of Mr. Moto, The—71m.—Fox. 5351
Revenge Of The Gladiators—100m.—Para. 5326
Reward, The—92m.—Fox 5326
Ride Beyond Vengeance—100m.—Col. 5393
Rope of Flesh—91m.—Misc. 5331
Russians Are Coming, The—126m.—UA 5407

S

Sabrina—113m.—Par.—Re. 5322
Salto—104m.—For. 5431
Sandra—100m.—For. 5375
Sands Of Beersheba—90m.—AIP 5405
Sands Of The Kalahari—119m.—Para. 5343
2nd. Best Secret Agent In The Whole Wide World, The—96m.—Emb. 5350
Secret Agent Fireball—89m.—AIP 5361
Secret Agent Super Dragon—95m.—For. 5411
Secret of My Success, The—112m.—MGM 5330
Secret Seven, The—94m.—MGM 5394
Seven Slaves Against the World—96m.—Par. ..5331
7 Women—93m.—MGM 5353
Shane—118m.—Para.—RE. 5378
Shepherd Girl, The—105m.—For. 5355
Shop On Main Street, The—128m.—For. 5375
Silencers, The—105m.—Col. 5373
Singing Nun, The—98m.—MGM 5382
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Sleeping Beauty, The—90m.—For. 5403
Sleeping Car Murder, The—90m.—For. 5371
Slender Thread, The—98m.—Par. 5354
Smoky—103m.—Fox 5434
Snow White—74m.—For. 5340
Son Of A Gunfighter—92m.—MGM 5390
Spaceflight IC-1—65m.—Fox 5336
Spy In Your Eye—85m.—AIP 5361

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August 17, 1966 SECTION THREE
Vol. 76, No. 2

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

Paramount Paperback Tie-ins

Paramount Pictures has set tie-ins with six major paperback book publishers for movie editions based on nine of the company's major forthcoming film presentations.

The motion picture edition of "Is Paris Burning?" which will have its American premiere for the benefit of the Alliance Francaise on November 9 at New York's Criterion Theatre, is being published by Pocket Books. The book, by Larry Collins and Dominique Lapierre, has been an international best-seller. Also to be issued by Pocket Book is "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," based on the play by Arthur Kopit.

"Hurry Sundown," now being filmed by producer-director Otto Preminger on location in Louisiana from the best-seller by K. B. Gilden, will be published by New American Library. Also on the company's schedule is the new movie edition of David Ely's "Seconds." The film, directed by John Frankenheimer and produced by Edward Lewis, stars Rock Hudson.

"Funeral in Berlin,' which stars Michael Caine as secret agent Harry Palmer and is due for release this year, will be issued in a movie edition by Dell. The suspense novel by Len Deighton has been an international best-seller. Also to be published by Dell is the novelization of the madcap comedy "The Swinger," starring Ann-Margret.

Ballantine Books is issuing Bill Naughton's "Alfie," the novel from which the author wrote his stage and screen plays. "Alfie," starring Michael Caine in the title role, will have its American premiere in New York City on August 24 at the Coronet and New Embassy Theatres.

"El Dorado," a novel by Harry Joe Brown. is being published by Bantam Books. The film, which was produced and directed by Howard Hawks, stars John Wayne and Robert Mitchum.

"Warning Shot," a novel by Whit Masterson, will be issued in a movie edition by Popular Library. The film, produced and directed by Buzz Kulik, stars David Janssen.

"Steal A Million" On Buses

William Wyler's "How to Steal a Million," is being promoted by an editorial poster in more than 1,000 buses in the New York metropolitan area.

Although Broadway plays have been accorded this treatment in the past, "How to Steal a Million" is the first motion picture to be given this free editorial exposure. The editorial card will be in the buses for a period of two months, and declares to the millions of New York bus riders: "This is real summer entertainment: a gay, lighthearted blend of romance and larceny that you can relax and enjoy without any effort."

Zowie, Zap, Pow, Holy Bigscreen "Batman" Campaign Launched By Fox



Seen at a recent Batfink press conference on 20th Century-Fox's "Batman" are, from left to right, the Penguin—Burgess Meredith; the Catwoman—Lee Meriwether; and the Joker—Cesar Romero.

The promotion campaign for 20th Century-Fox's feature release, "Batman," was launched with a gala World Premiere on July 30 at the Paramount Theatre in Austin, Texas.

The affair was held in conjunction with the famous Austin Aqua Festival, a month-long celebration which is one of the most outstanding events held in the Southwest. Adam West and Burt Ward, who star as Batman and Robin in the film and the top-rated ABC-TV series, were on hand for premiere festivities.

A contingent of press representing national magazines, radio and TV networks, and syndicated columnists were jetted to Austin for the unique events.

Following the premiere, West and Ward toured New York in connection with openings in the Metropolitan area, participating in a series of public appearances, newspaper and magazine interviews, and radio and TV guest appearances on local and network stations.

Howard Newman, 20th-Fox publicity director, stated that the Parks Department was co-sponsoring "Good Citizenship" citations. This contest has been publicized by the New York City department which is circulating 1000 posters in play areas, and over 60 newspapers will participate in the selection of youngsters from neighborhoods and youth groups who have helped to make their part of the city a better place. He cited the many television, radio and press outlets which are giving prime attention to the citizenship citations and bringing an enthusiastic Central Park welcoming crowd for West, Ward, Parks Commissioner Thomas P. V. Hoving and the winners. Theatre managers were urged to take the interest in sponsoring candidates for citations to their immediate neighborhoods.

Also promoting "Batman" engagements this summer will be one of the most extensive merchandising tie-in campaigns in motion picture history. Bat capes, hats, masks, balloons, bubble gum, sweaters, pictures, toys, candy, etc., will flood the country receiving prominent displays in such busy spots as super markets, dime-store chains and drug stores. Merchandisers of Batman products will cooperate with theatres at the local level, bringing the "Batman" story to shoppers everywhere. Special posters, streamers and in-store display items will be distributed to promote both the film and the myriad of products.

National Periodical Publications, Inc., publisher of the Batman comic books, will also participate in "Batman" openings at the local level through more than 600 wholesalers

(*Continued on page EX-783*)

'Eye For Eye' Ideas

Embassy Pictures has prepared a comprehensive Exhibitors' Showmanship Manual on "An Eye for an Eye."

Exploitation highlights include imprinted poker cards, a western nickname contest, tie ins with local stores on sales featuring "An Eye Full of Values," lariat contests, sporting goods tie-ins, and Western brands contests.



Austin, Texas, youngsters recently greeted Adam West, Batman himself; and Lee Meriwether, the Catwoman, at the Municipal Airport during their recent visit in connection with the premiere of 20th-Fox's "Batman" at Interstate's Paramount.

Biggest Book Promotion Set For "Hawaii" Film By Bantam

The biggest advance book-motion picture promotion in publishing history will be launched this fall by Bantam Books in connection with the release of the film version of James A. Michener's international best-seller, "Hawaii," by United Artists. The campaign will be kicked off with the publication of a special souvenir edition of the novel which will contain an unprecedented 16-page four-color insert of spectacular photographs from the Mirisch Corporation presentation. This is the first time such a color insert has ever been used in a mass-market paperback.

Bantam has completely reset the new, complete unabridged edition of "Hawaii" in large type for easy reading. In size it is one of the five biggest mass market books ever published and it is one of the largest re-issues in the history of Bantam Books, running into the millions of copies.

The front cover of the new edition is in color and features pictures of Julie Andrews and Max Von Sydow and a scene from the movie. The back cover carries full picture credits, along with the line, "James A. Michener's magnificent novel—now a towering motion picture adventure."

As a key factor of this largest advance promotion ever utilized in the mass book market, Bantam is re-issuing special editions of seven other Michener novels each carrying on its back cover an announcement about the new "Hawaii" with the special color photographic insert. The copy reads: "Now Available—Special Bantam Souvenir movie edition JAMES A. MICHENER'S GREATEST NOVEL 'HAWAII'—New large type size plus 16 pages of breathtaking color photographs—Wherever paperback books are sold."

Among the books carrying this special announcement are: "Caravans," "The Fires of Spring," "Return to Paradise," "Rascals in Paradise" and "Sayonara."

Bantam is mailing the 16-page color insert to book editors, distributors, dealers and outlets across the country. Its September Promotion Brochure, mailed to 50,000 key book buyers and dealers throughout the world, will feature "Hawaii."

Bantam also will cooperate on local promotions by booksellers and outlets wherever the motion picture is released. It also will keep its field force alert to playdates and news of the motion picture.



This jungle setting was set up recently in a window of F. A. O. Schwartz Company's Fifth Avenue, New York, store to plug Columbia's "Born Free." The store also had in-store displays; sold tickets for the film's showings at Loew's State and the Coronet; and sent a special mailer to charge account customers.

'Flintstone' Sweepstakes

Columbia Pictures has set a unique national sweepstakes contest, open to theatre managers as well as the general public, to promote the release of Hanna-Barbera's "The Man Called Flintstone."

Aimed at garnering maximum publicity for the film, the contest will be promoted through local tie-ins with merchants, newspapers, and radio and television stations.

Winner of the contest will be selected by a national drawing, and will receive a complete expenses-paid trip to Holland to visit Bedrock City, the famous fun park in Scheveningen. The prize will also include a sightseeing trip through Amsterdam.

A duplicate prize will be granted to the enterprising theatre manager who best promotes the contest at his theatre and submits the greatest number of filled-out entry blanks.

'Torn Curtain' Golden Party

More than 1,000 years of married life was represented at an Alfred Hitchcock Golden Anniversary party recently at the Swiss Chalet, Buffalo, N.Y.

The 22 couples present represented winners of a contest inspired by Hitchcock's new Universal film "Torn Curtain," currently at the Amherst and Cinema theaters. It is the director's 50th feature motion picture. Among the winners were two couple who have been married 61 years.

After dinner, which included a huge anniversary cake, the group were guests of the Cinema theater to see the film. Jerry Glenn of Station WEBR, James J. Hayes, managing director, Cinema theater, and Jerry Westergren, managing director, Amherst theater, were hosts.



Seen presiding at the recent cake cutting at the party held by Cinema and Amherst theatres, Buffalo, N. Y., inspired by Universal's "Torn Curtain", Alfred Hitchcock's 50th film, were (left to right) Jerry Edelstein, WEBR radio station; James J. Hayes, managing director, Cinema; Jerry Glenn, WEBR deejay; Edward F. Meade, Meade Ad Agency; and Jerry Westergren, managing director, Amherst.

Advertising Protection

The National Association of Theatre Owners. Inc., says in a recent issue of Theatre Management Digest that "The best way to protect yourself and your theatre in advertising, publicity and every other phase of selling operation—is to work ahead. Don't wait for the last minute "inspiration", or even for distributor mind changing (which is happening more and more in some companies).

Your newspaper display ads, for example, should be prepared and set up two weeks before their publication date. This gives you time for necessary corrections or changes, and it also gives you time to insure that all responsible members of your staff see the proof-sheets and make suggestions, via written memo if possible.

All persons who have a say in advertising—and they certainly should be more than just the top theatre echelon and the ad-man!—should look for misspellings, correct prices and theatre times, correct address and phone number. They should check to see if the proper sales appeal is there, and if there is complete legibility.

And, one reason for making proofs available well in advance is so that this checking and double-checking can be finished well in advance. If changes must be made, you have given yourself time to check and double-check these as well. If no changes are involved, you have given yourself time (so far as advertising goes) to start work on the next ad campaign."

Soupy Sales Mobbed In N.C.

Soupy Sales was almost wishing he could really fly in Rockymount, N.C., where he was beset by over 1,000 enthusiastic fans at the Tarrytown Shopping Center, the first leg of his tour in behalf of Columbia Pictures' "Birds Do It," in which the star appears in some of the most realistic flying sequences ever filmed.

The popular TV comedian was so mobbed by autograph seeking fans that it required a large contingent of local police to protect the star from actually being knocked to the ground. Recovering from the first shock wave of screaming movie-goers, however, Soupy engaged the assistance of local publicity representatives to pass out autographed photographs as he spent more than half-an-hour just signing his name.

Beverly Adams, Soupy's co-star who is making the Charlotte area tour with him, said, "I've toured throughout the country a great deal, but this is the first time I've seen anything as wildly enthusiastic as this. This is one of the most exciting visits I've ever made!"

Soupy and Miss Adams are touring throughout North and South Carolina to promote the local openings of "Birds Do It." With them is Judy the Chimp, who also appears in the film.

"The Great Race" In Canada

In a recent exploitation stunt to promote Warners' "The Great Race" in the O'Brien Circuit in the Ottawa Valley, Ontario, Canada, general manager George R. McGrogan held a race of old cars from Renfrew to Pembroke, Ontario, a distance of 32 miles. All antique car clubs in the area were notified and a representation of 14 cars resulted. Newspapers, radio stations, tv stations all gave free coverage, most stating where the picture was playing. One radio station feature of 10 minutes duration was at no charge to the circuit. An antique car was parked in front of the OBrien, Renfrew, for a week in advance of playdate.

Community College Mulls Theatre Manager's Course

GLOVERSVILLE, N.Y.—Lou Hart, general manager of Schine Theatres, is hopeful that his ambitious plan for the addition of a motion picture theatre manager's course at the Fulton-Montgomery County Community College will materialize by January, 1967. The institution, located in Johnstown, is a two-year affair that is part of the growing State University system.

Hart has received endorsements of his project from Sidney Kallet, Kallet Theatres, based in Oneida, N.Y., and from Sumner Redstone, Boston circuit operator and an official of National Association of Theatre Owners. He also anticipates support from Fabian Theatres and Stanley Warner Corporation, both of which conduct houses in the Albany exchange district.

Hart, who explains the theatre manager's course is designed to "meet an acute manpower shortage," would hold an organization meeting of the circuits and other interested exhibitors.

"Stagecoach" Rolls Along

Paul Laminack, manager, Midstate Amusement Corporations Liberty, Walla Walla, Wash., recently had the first engagement of 20th Century-Fox's "Stagecoach" for miles around so he used the theme "Walla Walla Area Premiere" throughout his campaign. He obtained a stagecoach and had it tour the downtown area and then arrive at the theatre a half hour before show time carrying as passengers "Miss Walla Walla", Paula Batt; the Junior Miss Walla Walla, Becky Gehr; and the Walla Walla Dairy Princess, Deanna Depping. Of course, the stagecoach delivered the print of the film for the show. When it arrived a snapshot session was held while friends and relatives and the press took pictures. A square dance demonstration by the Hi-Steppers followed. All theatre personnel dressed in western style clothing; and an antique Winchester rifle collection was arranged for display during the film's engagement. This promotion resulted in good news coverage and fine comments from patrons.

"Batman"

(*Continued from page EX-781*)

coast-to-coast. The film also will be promoted in the comic books themselves, with ad layouts and copy.



Rickshaw used in Cleveland as bally for Columbia's "Walk, Don't Run" at the Hippodrome. Passers-by were advised of the local playdate via a poster attached to the back of the vehicle.

"Modesty Blaise" Holds Marathon 12 Hour Party In Southampton



Fred Flintstone took Barney Rubble to the Indianapolis Motor Speedway recently to enter his Bedrock City Rockmobile in next year's "500" while they were in town for the multiple premiere of Columbia's "The Man Called Flintstone."

When the 6:38 PM train to Southampton left the ruins of Penn Station recently, it was carrying, in two specially reserved and decorated parlor cars, over 60 members of the "working" press. They better had be well rested, because they were embarking on a 12 hour, non-stop, "Modesty Blaise" bash hosted by 20th Century-Fox to mark the opening of the DeLuxe Color "pop-op-bop" comedy-thriller, which stars Monica Vitti and Dirk Bogarde, in more than two dozen metropolitan area theatres.

First, there was the train ride itself, which was actually a rolling party. A live rock and roll group, a continuous fashion show of Tarquin (Ebker) designs for Samuel Robert and various "unplanned" activities occupied the guests until they arrived in Southampton. In keeping with the far-out tone of the evening, favors were distributed to the travelling revelers, including Dijit Nail Decorations and W'Eyes Guise Eye-Brellas, used in "creative play" during the trip.

Upon arrival, dinner was held under a specially erected tent on the lawn of Herb McCarthy's famous Bowden Square Restaurant in Southampton. Following dinner, the entire group was bused to Bob Goldstein's "Lightworks At L'Oursin"—the wildest nightclub this side of Casablanca. "Lightworks" is the ultimate in the new mixed-media form of entertainment and the first one to be successfully integrated into a nightclub. It consists of films, slides, music, dancing, lights, lights, and more lights. A little before midnight, the wild activity of "Lightworks" came to a halt, chairs were rearranged and via special 35mm projection installed for the occasion, there was the first public screening of "Modesty Blaise."

Also invited to the "Lightworks" were celebrities and social figures who summer in the Hamptons.

And then (yes, there's more—this party never stops) it was on to the posh Southampton Bath and Tennis Club where a torchlit, sunrise, champagne breakfast beach party was held. There was swimming in the heated pool and dancing to a live group. The press was then poured onto a special "Modesty Blaise" express for a rapid return to the more placid pace of New York.

Air Lines' Mag Plugs "Paris"

An elaborate two-page spread on "Is Paris Burning?", illustrated with full-color scenes from the forthcoming Paramount Pictures road show attraction, is featured in the current issue of *Esprit!*, the magazine of Continental Air Lines.

Hundreds of thousands of Continental's passengers during the coming months will be exposed to the article on "Is Paris Burning?", which is described as "one of the most significant motion pictures of our time."

Based on the best-selling book by Larry Collins and Dominique Lapierre, the Paramount-Seven Arts-Ray Stark presentation has its American premiere in November at New York's Criterion Theatre.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor



Pictured in front of Jazzmobile which traveled Detroit with live musicians heralding the world premiere engagement of "A Man Called Adam" are, from left to right, Jack Cataldo, manager of the Palms Theatre; Pat Klem, executive secretary; and Si Lax, Embassy Pictures representative.



While patrons waited for showings of United Artists' "The Russians Are Coming" at the Keppner-Tarantul Burnside, East Hartford, Conn., an accordionist obliged with request tunes.

Production, Publishing Tieup To Develop Stories

NEW YORK—Marking a unique industry development, a new Hollywood-based production company has joined forces with a New York book publishing company to develop story ideas into book form and subsequently into motion pictures, television series, and/or legitimate stage presentations.

Friedman-Rapp Enterprises, newly-formed motion picture, television, and Broadway production company, has entered into a far-reaching agreement with the New York publishing firm of Bernard Geis Associates.

The precedent-making development was confirmed jointly by producer-writer-composer Allan J. Friedman, president of Friedman-Rapp Enterprises, and Bernard Geis, of the publishing firm.

Robert Rapp, an oil industry figure and president of United Pictures Corporation, is Friedman's partner in the burgeoning Friedman-Rapp Enterprises organization.

Already on the drawing board are plans leading to a multiple-film production slate of five feature films over the next three-year period. Also being blueprinted are two major television series and at least one Broadway play.

All the story ideas involved will first be published in hard cover book form by Bernard Geis Associates.

Friedman has just completed a new novel, "The Singles Game: The Working Girl's Guide to Finding a Mate," which the Geis firm will publish.

Friedman is now scripting "The Singles Game," which will tee off the Friedman-Rapp Enterprises motion picture production program.

Being prepared for a Broadway musical is "The Status is Never Quo," book and music by Friedman, with a New York opening planned early next year.

In the television area, Friedman-Rapp Enterprises has concluded a deal with the Peter Lawford-Milton Ebbins organization, Chrislaw Productions.

In a simultaneous major literary development, Friedman-Rapp has concluded a deal for the motion picture rights to approximately 300 stories and novels.

"Most ideas," Friedman stated, "emerge in books, television, motion picture and stage form on a chance basis, depending on their point of origin. Then, if they are successful in one medium, they are usually translated into one or more of the others.

"This is a wasteful and haphazard procedure, in the opinion of Mr. Geis, Mr. Rapp, and myself. In our opinion, the hard cover edition of the book should come first, followed by a motion picture with a possible television special or series coming later."

The 'Alfie' Book

Paramount Pictures and Ballantine Books' big tie-in campaign for "Alfie" receives a strong boost from *Publishers' Weekly* in its current issue, in which the book trade's leading publication advises its readers "we urge you in the strongest possible way to 'Read the Book, See the Movie.'"

Devoting a rave review to Ballantine's paperback edition of Bill Naughton's novel of "Alfie," *PW* reports that it "manages to be funny, ribald and, in the end, terribly moving as Alfie begins to get a glimmer of the truth about himself."

"A Big Hand" Wins

The campaign carried out recently by Geneva Wood, manager, Trans-Texas' Fine Arts, Denton, Texas, for Warners "A Big Hand For The Little Lady" resulted in a very successful week.

First, the very attractive and eye-catching door panels were put up one month in advance of playdate, utilizing playing cards as the date strips. Second, two weeks in advance a contest was started. A poker table was set up in the lobby complete with poker chips and poker hands. In the center of the table; a large, clear, covered bowl filled with poker chips was made secure. All patrons were invited by an oversized Jack of Spades poster to guess the exact number of chips (one guess per person) in the bowl. Anyone who guessed the exact number would be presented with two FREE PASSES to see "A Big Hand for the Little Lady." Entry blanks and the box for them were placed conveniently on the concession stand. Many entries were turned in, resulting in two people guessing the exact number of 261. The number of chips was not revealed until opening day of the picture and the winners were advised by telephone.

Last, but most effective, two ushers were dressed in western clothes and sent around town two days in a row, day before and opening day. They were carrying large oversized playing cards which read as follows: "Check your card! If it is an Ace, King, Queen or Jack, take it to the manager of the Fine Arts Theater to receive a FREE pass to see "A BIG HAND FOR THE LITTLE LADY." The ushers were handing out poker cards which had the name of the picture, theatre, and starting date stamped on them. They went into stores and passed them out to people on the streets. This stunt resulted in lots of inquiries by telephone and at the box office about the picture.

In addition to these advertising steps, 2" teaser ads were inserted daily in the local paper two weeks in advance of playdate, 1000 circulars were also distributed and 25 window cards were placed in prominent spots.

'Mademoiselle' Plugs Fox Stars

The current issue of Mademoiselle magazine features an article which discusses show business personalities in the news, highlighting Richard Attenborough who stars in Robert Wise's "The Sand Pebbles," 20th Century-Fox roadshow attraction currently filming on location in Hong Kong, and Terence Stamp who stars in 20th-Fox's "Modesty Blaise."



Columbia's "Walk, Don't Run" receives a running start at Chicago's Roosevelt with bally of two college teams who competed against each other in walking the greatest distance on a treadmill in 20-minute relays. When not walking, they cooled off from the 90 degree heat on a 400-pound cake of ice.



Albert Hartland, Captain of the British Gentlemens' Hairdressing World Cup Team, recently gave a demonstration in the lounge of ABC's Wolverhampton, Straffordshire, England, in a Vitalis tieup for Paramount's "Alfie" arranged by assistant manager Jeffrey Mudge.

For Theatre-

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BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

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REPAIR, REBUILT EQUIPMENT, LOANERS. Century CC, R2 sound heads, mighty 90 lamps, rectifiers, new Japanese lens, mirrors, anamorphics. Used, rebuilt, equipment —all types. THEATRE EQUIPMENT, 1220 E. 7th St., Charlotte, N. C.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

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WANTED TO BUY "BUCK JONES" 16mm. film prints. Will pay cash at once. Phone: FR 4-0188. Mr. Colbert Frazier, 2119 Denley Drive, Dallas, Texas.

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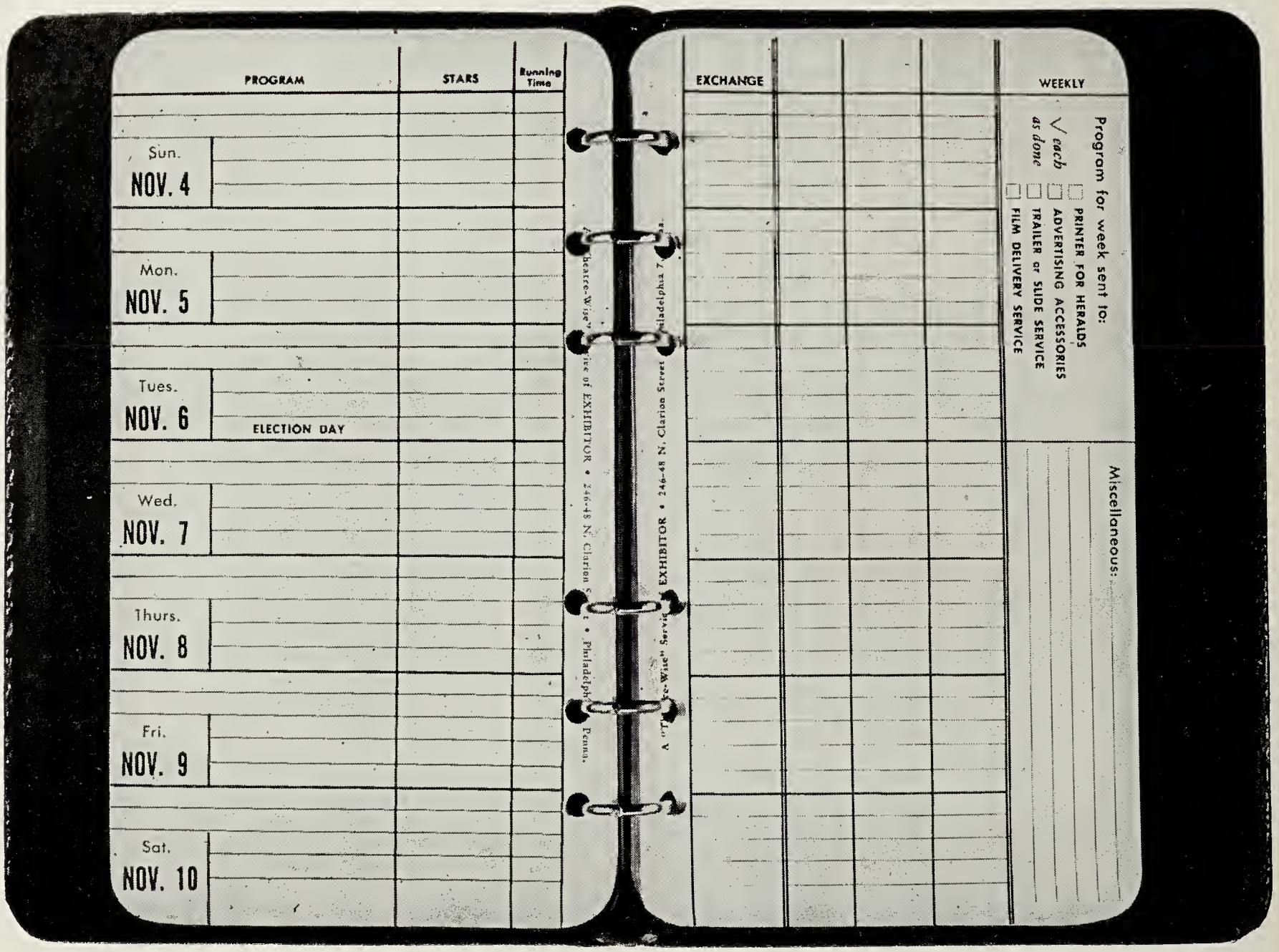
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EXHIBITOR

AUGUST 24, 1966 Volume 76 Number 3

IN TWO SECTIONS • THIS IS SECTION ONE



Variety Broadens Charity Projects

(See Page 6)

New England Film Grosses Soaring

(See Page 8)

Paramount recently named Robert Evans, formerly a film actor and apparel industry executive, to the new post of vice-president in charge of European production, signaling an expanded effort in that area.

"THE TRUTH SHALL MAKE YOU FREE" . . . see editorial—page 3

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Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

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Volume 76 • No. 3 August 24, 1966 Our 48th Year



"THE TRUTH SHALL MAKE YOU FREE"

The Motion Picture Association of America, led by Jack Valenti and attorney Lou Nizer, is currently hammering out a revised Production Code hopefully designed to bring the motion picture industry closer to the realities with which we live.

There are hints that some kind of film classification will be included in the new draft. Specific injunctions, it is assumed, will be avoided and replaced by an emphasis on the taste with which delicate themes are handled. This is all to the good, as the present Code, more ignored than observed, results in exception after exception for exceptional films like "The Pawnbroker," "Who's Afraid Of Virginia Woolf?" and "Alfie," to name the most recent examples. While violating the letter of the present Code, they reflect a new and welcome maturity in the film medium. Any effective self-regulation must liberate creative talents rather than stifle them.

Of course, any relaxation of Code verbiage will be viewed with alarm by many who see the screen as a short-cut to perdition. Pressures for local, state, or national film censorship will surely be felt.

For this reason, the dialogue concerning the problem of censorship in all its aspects is highly important to the industry and the public alike. Responsible film makers, concerned theatremen, critics of the movie scene—all have an obligation to join in this dialogue.

For some time, we have enjoyed an enlightening correspondence with several members of the influential Catholic press. One of the most readable and knowledgeable representatives of this medium is columnist Joseph Larose of the New Orleans Clarion Herald. In a recent column, he discussed movie censorship and censorship generally. We believe his views merit wider circulation and are reprinting that column in its entirety. Make no mistake about it—the problem of censorship will loom larger, not smaller, in the foreseeable future. Mr. Larose writes:

Two weeks ago WDSU radio's "Close-up" took up the subject of movies and censorship. At the outset, moderators Bill Slatter and Bruce Miller asked their three guests—Al Shea, movie critic for WDSU-TV and radio; Miss Barbara Scott, who joined in via long distance telephone from New York, where she is legal representative of Motion Picture Assn.; and me—to state their views on censorship.

I will not hesitate to acknowledge that there are lewd, patently obscene books that cater only to the debased and the perverted. It is common knowledge that there are vulgar, cheap nudie movies that should not be permitted a showing in any theatre. Every right-thinking person would like to see such as these outlawed. It should be such a simple matter.

But censorship often poses more problems than it solves. Unfortunately, when well-meaning individuals whose qualifications to judge literature and films are questionable begin to let their laudable zeal outrun prudence and common sense, they give ammunition to the purveyors of filth, who raise outraged cries about deprivation of "freedom of expression." They wind up abetting the very evil they are striving so desperately to extirpate.

Some will say that it's better to deprive people of something that may not be really bad, providing you do get rid of what's truly dangerous and evil. Rubbish! This is a negative, timorous attitude that equates sanctity with security, that ignores the words of the Great Teacher: "The truth shall make you free."

Innocence is not synonymous with ignorance. Just as children who have been too sheltered and protected during childhood are more susceptible to physical disease, so those whose parents fearfully try to shield them from all contact with the real world of good and evil are the ones who grow up with a warped idea of reality and of true goodness. They don't know what true goodness is because it is based on man's coming to grips with a world of sinners as well as saints and the multitudinous in-betweens.

Irving Sussman, in the current issue of Way, the Franciscan Fathers' bi-monthly magazine, speaks of the misguided, if sincere, parents who would outlaw their version of dangerous books, from "The Scarlet Letter" to "Catcher in the Rye." "It is their lack of understanding or regard for truth and knowledge which deprives young people of the health which would enable them to pass through the germs of the dirty words as a healthy child breathes all kinds of air and goes on living. They are like the parents who demanded that Dante be taken off the school reading lists because they did not believe in punishment for sin and did not want their children reading the kind of literature that portrayed hell as a truth." For them, "hell was a dirty word."

What's really needed is the kind of education and development of taste that will produce adults who can recognize the profound vision of mortal sin in "The Heart of the Matter"; who can fathom the hopelessness of George and Martha in "Virginia Woolf," a despair that is a natural product of their world without God; who can discern the conflicting evils in the selfish world of the rich and the unfeeling and the ruthless world of the communists in "Dr. Zhivago"; who can see the beauty of the redeeming, liberating love of man for his fellow man in "A Patch of Blue."

Arthur Cavanaugh, theatre critic for The Sign, says: "No

(Continued on page 10)

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Peter Silbermann, of the Paramount Pictures publicity department, and **Joan Kranz** were married at the Carlton House in Manhattan, New York.

Obituaries

Harold W. (Chick) Evans, 66, 20th Century-Fox's field exploitation representative in Kansas City for the past 16 years, died at his home. He is survived by his daughters, his sister, and a brother.

Emanuel (Mannie) Friedman, 52, manager of the Lockwood and Gordon Cinerama, Hartford, Conn., since 1962, died. Previously, he was in supervisory and district managerial positions with William Goldman Theatres, Philadelphia, and Century Theatres, New York.

Gene Pinto, 53, assistant treasurer and controller, Berlo Vending Company, died. He had been with Berlo since 1948. Survivors include his wife, a son, a daughter, three sisters, and a brother, **Frank,** who is also with Berlo Vending.

R. M. (Pappy) Simril, 73, of Charlotte, N.C., branch manager of National Screen Corporation, with which he had been connected for 34 years, died. He is survived by his wife, three sons, five daughters, three sisters, a brother, 18 grandchildren, and eight great grandchildren.

Andy W. Smith, Jr., 72, pioneer distributor, died in Greenwich, Conn., hospital. He entered the industry in 1914 and became associated with Pathe, Hodkinson, First National, and Warner Brothers. He had been with United Artists, RKO Radio, 20th Fox, and in 1953 became head of the motion picture division of the U.S. Information Agency. He is survived by his widow, a son, two daughters, a brother, and two sisters.

MCA Earnings Decline

UNIVERSAL CITY, CALIF.—Lew R. Wasserman, president of MCA Inc., announced the company's first six months earnings.

The unaudited consolidated net income for the six months ending June 30 was $7,951,000, and after preferred dividends, amounted to $1.62 per share on the 4,703,893 average number of shares of common stock outstanding during the period.

For the corresponding six-month period of 1965, consolidated net income was $8,322,000, and after preferred dividends, was equal to $1.70 per share on the 4,680,620 average number of shares of common stock then outstanding.

Freiberg To NSS

NEW YORK—Joseph Freiberg has joined the home office staff of National Screen Service, it was announced by Milton Feinberg, general sales manager. He was formerly associated with Columbia as head of the sales statistics department.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., AUG. 22

IFIDA Opposes Plan To Require Code Seals

NEW YORK—Michael F. Mayer, executive director of IFIDA, voiced opposition of the reported plan of the Motion Picture Association of America for code revision, and issued a statement attacking any and all proposals to require exhibitors to play only pictures approved by the Production Code Authority.

Mayer said, "We have learned that pressure has been brought on various exhibitor groups to impose a Code Seal requirement on all motion pictures played in the U.S. The members of our association releasing a large number of the outstanding foreign films playing in this country, as well as important domestic films, are strongly opposed to any effort to blanket a Code Seal requirement on American exhibition.

"With due respect to the Production Code Authority and the Motion Picture Association, it is our belief that it is wrong and improper for any group to attempt to impose its own standards on competitive films. Not only are our members and the foreign producers whom they represent being asked to subject themselves to an outside body, but by this procedure they would also be compelled to pay arbitrary fees to secure Production Code seals. We have no assurance of the standards by which such seals may be issued or refused. We have seen wavering standards and contradictory decisions in the past. We do not intend to subject our films on a mandatory basis to such a type of arbitrary restraint.

"Our organization has long supported the principle of full information to the American people as to the nature of our films. We believe that information is furnished by our own advertising, other sources, and by self-ratings on numerous pictures. While any individual distributor should be free to choose whether he wishes a Production Code Authority seal, the concept of compulsion in this regard is foreign to our way of life and traditional American liberties.

"We wish to put the relevant parties on notice that we will oppose by all appropriate means any effort to impose this requirement on a mandatory basis on all films and all theatres."

"Oscar" Team Intact

HOLLYWOOD—John Green will be musical director and conductor of the 39th annual "Oscar" awards presentation next April 10, producer Joe Pasternak has announced. It will be the ninth time, and the third successive year, that Green has served in this capacity for the Academy of Motion Picture Arts and Sciences show.

Naming of Green reunites the team, with Pasternak as producer and Bob Hope as master of ceremonies, which this year collaborated in the television program which drew a larger audience than any other single-network show in tv history, the 38th annual "Oscarcast."

The 39th annual presentation, to be televised in color, will be carried over the combined radio and television facilities of the American Broadcasting Company.

BROADWAY GROSSES

Holdovers Maintain Strength

NEW YORK—With all holdover product, the strong films continued to set a brisk pace in the Broadway first-runs. The breakdown was as follows:

"HOW TO STEAL A MILLION" (20th-Fox). Radio City Music Hall, with usual stage show, continued big with $121,400 reported for Thursday through Sunday. The sixth week was sure of $200,000.

"TORN CURTAIN" (Universal). De Mille claimed $28,000 for the fourth week.

"ASSAULT ON A QUEEN" (Paramount). Loew's State announced $12,500 for the fourth and final week.

"DR. ZHIVAGO" (MGM). Capitol stated that the 35th week was $33,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $45,000 for the 77th week.

"THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING" (UA). Astor reported $16,500 for the 13th week.

"THIS PROPERTY IS CONDEMNED" (Paramount). Victoria took in $15,000 for the third week.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $53,500 on the ninth week.

"KHARTOUM" (UA). Warner Cinerama had $33,500 for the sixth week.

More For Movie Month

NEW YORK—NATO president Marshall H. Fine and president-designate Sherrill C. Corwin have announced that three additional major productions have been scheduled for October release to take advantage of the Movie Month campaigns.

United Artists vice-president and general sales manager James R. Velde has scheduled "Return of the Seven," starring Yul Brynner, for October release.

"Mister Buddwing," starring James Garner, Jean Simmons, Suzanne Pleshette, and Angela Lansbury is Metro-Goldwyn-Mayer's picture, it was announced by vice-president and general sales manager Morris E. Lefko.

"What's Up Tiger Lilly?" will be American-International's additional picture if it is completed in time, according to James H. Nicholson and Samuel Z. Arkoff.

The line-up for Movie Month is Columbia's "Alvarez Kelly," Fox's "Fantastic Voyage," Walt Disney's "The Fighting Prince of Donegal," Continental's "Gypsy Girl," Warners' "Kaleidoscope," United Artists' "Khartoum," MGM's "Mister Buddwing," Universal's "The Pad—and How to Use It," United Artists' "Return of the Seven," Allied Artists' "Run for Your Wife," Paramount's "Seconds," Fox's "Way . . . Way Out," and American-International's "What's Up Tiger Lilly?"

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Variety Broadens Charity Projects

New Committee Formed To Aid Children In Countries Where Tents Are Not Yet Established

LONDON — Eliot Hyman, president of Seven Arts Picturcs, has acccpted an invitation to be chairman of a new committee formed by Variety Clubs International to investigatc and aid children's charity projects in countries where the Variety movement is not established (the Variety organization has clubs in America, Canada, Mexico, Ireland, and Britain).

The appointment was announced by international chief barker Jim Carreras, who stated that already Hyman had three projects under consideration.

The first is in the final stages of completion. It is a plan to bring to London, England, five handicapped youngsters from Liberia for surgery and the fitting of artificial limbs. The scheme was brought to the attention of Variety by a British barker, Dr. J. Mountrose, and Sir Henry Porritt, who is a surgeon to Her Majesty The Queen.

The five children will be accommodated, free of charge, at the St. Andrew's Hospital, Dollis Hill, and will in all probability receive treatment at the Queen Mary's Hospital for Children, Roehampton. This is being arranged by Leslie Macdonnell, a past chief barker of British Variety and currently chairman of its medical research committee. Macdonnell will additionally arrange transport through Variety's Sunshine Coach Scheme, of which he is also chairman. Dr. Mountrose is to negotiate free surgery. It will be Hyman's responsibility to find a sponsor to defray the cost of transport to and from their country for the children and a medical attendant.

Hyman is also investigating the supply of a Sunshine Coach for handicapped children in Hong Kong, and the erection of a classroom for sick and handicapped children in Nigeria.

Jim Carreras has already appointed three chairmen to head new sub-committees during 1966/67. They are Mike Frankovich, first vice-president of Columbia Pictures, to supervise the entertainment and appearance of artists at Variety functions; Jim Nicholson, president, American International Pictures, to organise the studios and production sides of the U.S. film industry on Variety International's behalf; and E. D. Martin, past president, Theatre Owners of America, who chairs the film exhibitors of America committee being formed in the United States to implement the strength of Variety International.

Carreras has extended invitations to other motion picture industry executives to head committees being recruited to widen Variety's scope and add to its fund-raising potential.

Residents Oppose Theatre

HARTFORD—A Court of Common Pleas hearing will be held Sept. 6 on an appeal by Plainville, Conn., residents, Mr. and Mrs. Nicholas Paul, opposing the Plainville Zoning Board's recent approval of a petition by Perakos Theatre Associates, independent Connecticut circuit, to build a $1 million theatre-commercial center on Route 72, Plainville. The theatre site is across the road from P-T-A's Plainville Drive-In Theatre.

South Texas Exhibitors Form New Organization

SAN ANTONIO—Gene T. Cole, city manager, Gulf State Theatres, was elected president of the newly organized South Texas Motion Picture Exhibitors Association.

Other officers include George Watson, city manager, Interstate Theatres, Inc., vice-president, and Ted Waggonner, manager, Cinema I and II, North Star Mall, secretary-treasurer.

A rules committee was named consisting of Charles Wolfe, city manager, Stanley Warner of Texas Theatres; Eric Brendler, manager, Broadway; and John Santikos, general manager, Mid-Loop, Inc., operators of the Olmos and the soon to be opened San Pedro Twin Outdoor Theatre.

Exhibitors from throughout the South Texas area are eligible to become members and are invited to contact Cole at the Alamo Drive-In, 1428 Austin Highway, San Antonio. Meetings will be held the second Tuesday of each month at 12:30 p.m. at the Wayfarer Motor Hotel.

Purpose of the organization is to resolve problems of mutual interest to the membership; to take collective action in the advancement, promotion, and protection of motion pictures as the outstanding medium of entertainment; and to act as a clearing house for activities in connection with the promotion of better relations with the general public.

Donnenfeld Elected To Paramount V-P Post

NEW YORK—Bernard Donnenfeld has been elected a vice-president of Paramount Pictures Corporation, it was announced by George Weltner, president. He will serve as executive in charge of studio and production administration.

"Mr. Donnenfeld's election as vice-president marks another forward move in the implementation of Paramount's expanded world-wide production program," Weltner and Howard W. Koch, vice-president and studio and production head, said in a joint statement. "He has demonstrated a keen knowledge of all aspects of production and studio administration and we feel that he will continue to make a significant contribution to the company's important and far-reaching present and future production program."

Prior to becoming associate head of studio activities early in 1965, Donnenfeld served as assistant for production activities to Mr. Weltner in New York. He joined Paramount in 1957 in an executive capacity and was executive assistant to Jack Karp, former Paramount studio head.

Demme Joins Embassy

NEW YORK—Jonathan Demme has been appointed to the publicity staff of Embassy Pictures. Prior to joining Embassy, Demme served as film critic for the Coral Gables (Fla.) Times.

United Cinemas Plans Rehabilitation Program

GLOVERSVILLE, N.Y.—A program of rehabilitation to get under way immediately was the highlight of a top level organizational meeting of the United Cinemas, Inc., held at the Realty Equities office and presided over by Morris Karp, president.

Realty Equities is the parent organization of United Cinemas, Inc., which recently took title to 52 Schine Theatres. It was announced that the same management team who made the organization one of the leading showmanship circuits of the industry will continue in the same capacity.

Heading the circuit as general manager and executive director will be Lou S. Hart, 30 year veteran of the Schine team. George V. Lynch continues to hold the reins as chief of the buying and booking department, with Chris Pope and Gus Lynch assisting in booking the theatres. Murray Grodetsky, a newcomer to the organization, has been appointed manager of the real estate division, and Abe Kaplan will be comptroller.

Mrs. Pat Long will continue handling personnel and control departments. John Szczerba will be the head of the maintenance and purchasing department, assisted by George Stein. Ralph Moses will be in charge of concessions, and Sam Mills continues to head publicity and advertising departments for the circuit.

Meetings are planned with field district managers and theatre men to set up programs and promotions for upcoming releases.

A program for expansion is one of the objectives of the new company, and discussions toward this end are going forward daily, it was announced by Karp.

"Steal" Is N.Y. Millionaire

NEW YORK—William Wyler's "How to Steal a Million," 20th Century-Fox production starring Peter O'Toole and Audrey Hepburn, hit the mililon dollar mark at the Radio City Music Hall. To mark the occasion, the film company presented one of the more than 50 "original forgeries" commissioned for the film to the million dollar customer. The plot of "How to Steal a Million" revolves around the forgery of unknown works by famous painters.

The family, whose purchase of six tickets put the film into the million dollar bracket, were Mr. and Mrs. Steven Mondau and their four children, Tacoma, Wash. Mondau is a high school principal in Tacoma, and the family was taking in the film as a last fling in the U.S. before leaving for Nigeria, where Mondau will be teaching for a year. The painting, entitled "Study of the Dance," in the style of Degas, will be shipped to them in Africa.

Turner Resigns UA Post

NEW YORK—John Turner has resigned as United Artists division manager for the metropolitan area. He will announce his new plans in the near future. Turner has been with the UA salcs department since 1960 filling the posts of New York branch manager and district manager before assuming his last assignment.

Soviet, U.S. Writers Discuss Co-Production

LOS ANGELES—A deeper exploration into solving the problems of co-production between American film companies and the U.S.S.R. was one of the highlights of the session IWG president James R. Webb had with Russian representatives at the Yugoslav Film Festival at Pula, it was reported.

With Oto Denes, Dep. International Secretary of IWG (Yugoslavia) acting as interpreter and coordinator, Webb met with a leader in the association of film makers of the USSR, Grigory Mariamov, and two screen writers, M. Blayman and the writer of "Ballad of a Soldier," V. Ejov.

"The Russians evidently had been given highly favorable reports of IWG by Alex Kapler, who had been an observer at our executive committee meeting in London last October," Webb said. "They had many questions to ask and many excellent suggestions to make, all of them designed to increase the stature of the screen writers in the public mind.

"Other subjects discussed," Webb added, "were the publishing of screenplays; screen writing awards to be made by IWG in connection with the winning motion pictures at the various recognized film festivals; and the entertaining, non-political type of stories needed that would lend themselves to co-production."

Webb said he assured both the Yugoslavians and the Russians that IWG "would do its best to make sure that the producers who approach them are legitimate—as there has been some difficulty about that in the past. They are, of course, most anxious to attract American stars."

Webb concluded, "The Russians assured me they would be sending observers to our first IWG Congress here in Hollywood starting Oct. 10 and may very possibly become official members of the organization before that date."

Allied Circuit Ups Goldman

CHICAGO—Saul Goldman has been appointed chief film buyer and head booker for 35 theatres of Allied Theatres of Ill., Inc., Jack Clark, president, announced.

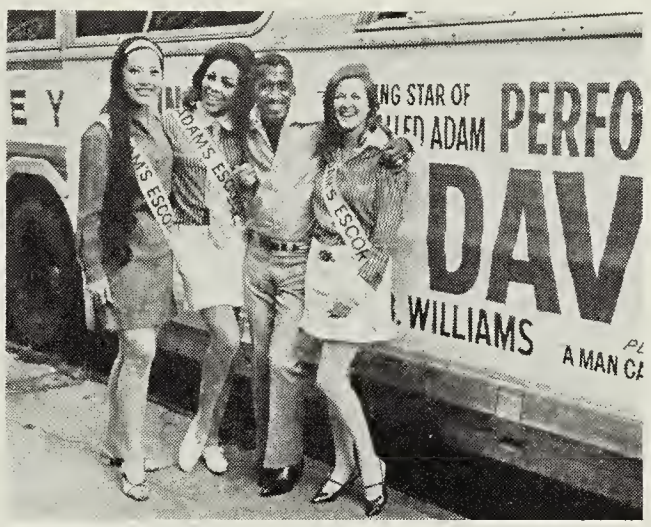
Goldman has been associated with Allied in the film buying department for the past 10 years. Prior to this, he owned and operated three theatres in addition to his own distribution company, Variety Pictures, for 20 years. Before being elevated to head film buyer for the circuit, Goldman supervised the film buying for the largest single block of first run deluxe theatres in the Allied circuit. Jack Clark also announced the appointment of Mike Kominsky as assistant to Goldman. Kominsky comes to Allied from the managerial level of several circuits in Chicago. Josephine Halik has also been appointed to assist Goldman.

"Zhivago" Near $18 Million

NEW YORK — Metro-Goldwyn-Mayer's "Doctor Zhivago," which is currently playing roadshow engagements in 85 situations, has grossed $16,000,000 to date and is anticipated to gross $18,000,000 by Labor Day. The announcement was made by Morris E. Lefko, MGM vice-president and general sales manager, and Mel Maron, MGM roadshow manager.

Lefko and Maron based the $18,000,000 projected gross on the consistently high box-office performance and sustaining power that the film has exhibited in every situation.

Trans-Lux Half-Year Net Rises; Better Grosses For Fewer Houses



Sammy Davis, Jr., star of Embassy's "A Man Called Adam," is seen with Mae Wong, Fleurette Carter, and Nancy Davison, who accompanied him on a recent tour of 14 RKO theatres and Loew's Victoria, New York, in connection with openings of the film.

Houston Church Women Want Movie Clean-Up

HOUSTON—The United Church Women of Houston praised three city councilmen for calling for a clean-up of movies and offered to help them in any further steps they might make.

"Is there any area of this work in which we can do something to help alert the citizens of Houston?" Mrs. Clarence Swartsfager, president of the church women, asked Councilman Robert S. Webb in a letter.

Councilmen Bill Elliott and Johnny Goyen, who have been quietly checking a number of theatres where girlie movies are shown, urged parents to attend some of them.

Elliott said he believed that once parents are aware of what is available to young people, they will become indignant and do something about it.

He and Goyen say that the movies they have seen are "foul and filthy" and that many deal with perversion and other things.

Mrs. Swartsfager asked the councilmen to let her know of anything the church women could do to help alert parents.

"Since movies are a . . . form of entertainment for young people, they must be kept clean," she said. "There already are so few places where young people can go. And they don't like to have home parties all of the time."

She urged the councilmen to check the "adults only" movies. She said that "many teen age boys and girls see them by paying the adult prices, with no one asking for proof of age."

Scheffler Joins Fox

NEW YORK—Karl Heinz Scheffler has been named 20th Century-Fox publicity director in Germany, with headquarters in Frankfurt, it was announced by Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity and exploitation. Scheffler, who will work under Emil Buyse, 20th-Fox Continental publicity supervisor, succeeds Horst O. Hermanni. He was most recently publicity manager in Frankfurt for the Walt Disney organization.

NEW YORK—Net income from operations, after taxes, of Trans-Lux Corporation for the six months ended June 30 was 12.5 percent above that of a year earlier, while gross revenues from operations were virtually unchanged from those for the corresponding 1965 period, Richard Brandt, president, reported.

Net earnings from operations for the first half of 1966 totaled $284,653 and were equivalent to 40 cents a share on the 718,037 shares of common stock currently outstanding. For the comparable 1965 period, net earnings from operations amounted to $253,110, or 35 cents on the same number of shares, exclusive of nonrecurring income of $12,379, equal to two cents a share.

Brandt reported that consolidated net working capital amounted to $2,494,684 as of June 30. Reflecting the company's strong financial position, current assets of $3,530,750 were 3.4 times current liabilities of $1,036,066.

Substantial progress was made during the second quarter with regard to the company's program for the introduction of its new Trans-Jet electronic stock quotation device, and a 10-foot working model is currently in operation at the Trans-Lux Long Island City plant, Brandt reported. Preparations for the production of the Trans-Jet are under way, he said, and it is anticipated that the first units will be available for installation in brokerage offices around the end of the year. He added that installations of the company's closed-circuit television units and Dow Jones news ticker projectors, as well as Trans-Lux ticker projectors in Canadian brokerage houses, again reached new highs.

Substantial orders have been received recently for Trans-Lux rigid rear-projection screens in connection with New York's State University Construction Fund school construction projects being sponsored by the Federal government, Brandt said, and additional orders are anticipated.

Gross revenues from comparable theatre units, he reported, were approximately 33 percent above those of a year ago, although overall theatre revenues were below those of a year earlier by reason of the elimination of the company's Baltimore theatre complex, and the closing of the Lexington Avenue and 52nd Street Trans-Lux.

Operations in the field of children's television programs are continuing at satisfactory levels wtih respect to both new contracts and renewal business, he said, and sales of the company's most recent series, "Gigantor," are highly encouraging. Brandt stated that negotiations are under way for the production of another children's television series, and that the company is actively exploring the possibility of a game-panel show for network broadcasting, as well as several other varied content programs for general distribution.

During the quarter, Brandt reported, the contractual arrangement whereby the company books motion pictures and television programs for American Airlines' "Astrovision" entertainment system was renewed to Dec. 31, 1967.

Merrick Marks Birthday

MERRICK, L.I.—The Merrick celebrated its fourth anniversary with a champagne cocktail and theatre party. Prominent civic leaders attended.

New England Film Business Soars From Cape Cod To The Mountains

BOSTON—From Cape Cod to the mountains, New England neighborhood and resort area theatres are reporting the biggest season in their history. This year tourists have come into the six-state area by the millions, sparking the film business in the tourist areas to new heights. Business will run directly and indirectly into billions of dollars in 1966. Boston first runs are up 50 per cent over last summer.

Highest volume business in history is reported by drive-ins in the six-state region and also by resort area hardtop film houses, which abound throughout towns and villages skirting the resort sections. Several reasons for the big business from out of state visitors is advanced by the Massachusetts State Commerce Division, which rates tourism as its biggest business; the Boston Chamber of Commerce; and in Cape Cod chambers. These include higher incomes, better traveling facilities, new and modern concepts in theatres, hotels, motels, luxury accommodations, etc., but the main factor, all are agreed, is the weather. Motion picture theatres in the resort areas, most of which are running first run and showcase, report over a 50 per cent increase in business over last year.

This summer has been the hottest, with few rainy days, in over a decade, the Boston Weather Bureau reported. Not since the summer of 1954 has there been such a tremendous outdoor season with day after day of temperatures in the high 80's and 90's. The long awaited warm weather started early in May, and looks to continue through September into October. The visiting tourists are flocking to the film houses at night.

In most of the resort areas there is little to do at night, and the films are drawing as more families are vacationing together this year, tourist chiefs report. Tourist traffic on Martha's Vineyard alone is expected to reach 225,000 this year, including occupants of 8,000 cruising boats.

Massachusetts summer areas have been thronged with more than 100,000 reported at Revere Beach and another 100,000 at Nantucket in a single day, July 3. One of the few complaints from tourist chiefs is that the Freedom Trail Foundation in Boston is suffering from "too much business." Directors of the Old South Meeting House and the Old North Church have complained they can't keep up with the traffic. The floors need polishing daily. Nearly 700,000 sightseers are expected to hit the Freedom Trail this year.

Northern states of Maine, New Hampshire, and Vermont report heavy influx of tourists, especially a big jump in families, and thereby leads to one of the reasons for bigger film business, according to tourist experts. "There are more family groups than ever this year, and family groups like to go to films," a spokesman said.

In New Hampshire, the information booths at Pinkham Notch and East Lempster report twice as many inquiries as last year. Chambers of Commerce in Berlin, Groveton, Hampton Beach, and Center Harbor-Moultonboro and Laconia-Weirs, N. H. Beach, all report business increases of 50 per cent over last year. Indian Head Resort Colony at Franconia Notch, N. H., reports 50 per cent increase, and Strawberry Banke Colonial Restoration Project in Portsmouth, N. H., says business has tripled.

That there's gold in "them thar" New England hills is shown by the report that traffic in the White Mountain National Forest, operated by the U. S. Forest Service, is up 10 to 12 per cent.

Glen House at the foot of Mt. Washington reports, "It's the best summer we have had since the year we opened in 1952."

At Weirs, N. H., Peter Makris, operator of amusement spots, said business has been "tremendous" with a big influx of young people and families.

The Deputy Commissioner of Economic Development in Maine, Phil Macey, said the state's July 4 week-end broke all existing records for travel on the turnpike. In Rockland, Me., site of the famous "lobster festival," Samoset manager reported, "We've been swamped all summer." Arthur Hanson, New England superintendent for Vallee's, said, "This is Maine's best year—the people seem to be in a spending mood."

The Maine Publicity Bureau in Kittery reported an increase in business with inquiries reaching more than 5,000 per week. In Vermont, Gordon Hall of the State Development Department said registrations at the 28 official booths throughout the state are up 25 per cent from last year, which was a record. He also noted an increase in the number of Canadian visitors and a big jump in campers, all reported film fans.

In Rhode Island, business along the Narragansett beaches is at an all time peak. A motion picture theatre manager attributed the heavy crowds to increase in family travel, "and families like to attend the films together when they are on vacation," he pointed out.

In Boston, the Chamber of Commerce reports that more tourists have been clocked in than in any other summer in history.

Obscenity Charge Against New Orleans Theatre

NEW ORLEANS—Three persons were arrested here in connection with the showing in a downtown theatre of what police described as an obscene film.

While the picture, titled "The Sensualists," was in the course of its initial run at the Paris Cinema, three undercover officers of the police vice squad with two representatives of the district attorney's office, sat in the audience after having purchased tickets. Before the end of the showing, officers ordered the picture stopped, confiscated the film, and arrested Linda Ruth Brown, 22, theatre manager; Clyde Robert Coombs, 24, projectionist; and Allen Berger Staton, 23, ticket taker.

The three were booked under the state statute for displaying an obscene film.

After the film was stopped, members of the audience filed out of the theatre. Lt. Frederick Soule, vice squad commander, said it was the opinion of his men and those from the district attorney's office that the film is obscene. The owner of the theatre, not identified by officers, was out of the city, they reported. Soule said he will request the district attorney to file a charge against him.

"Romeo And Juliet" Ballet Levine's First Roadshow

NEW YORK—"Romeo and Juliet," Joseph E. Levine's presentation of Britain's Royal Ballet with Margot Fonteyn and Rudolf Nureyev in a new film version of Prokofiev's classic ballet, will be released nationally as a roadshow attraction this year, it was announced by Levine, president of Embassy Pictures.

The Paul Czinner Production will premiere in New York in October and play a minimum of 30 other roadshow dates throughout the country during the fall, Levine reported. A minimum of 10 performances a week will be presented in each theatre selected.

In commenting on the decision to present the first reserved-seat attraction in Embassy history, Levine said:

"While we expected a fine production from artists of the magnitude of the Royal Ballet company, we were completely overwhelmed when we viewed the final version of this brilliantly-produced film, and convinced that this great attraction must be a roadshow. We believe that 'Romeo and Juliet' is the finest ballet film ever made and one of the major entertainment events of recent industry history.

"The cultural renaissance around the world and particularly in this country provides the perfect climate for the presentation of a motion picture starring Margot Fonteyn and Rudolf Nureyev with the Royal Ballet in what is probably the world's best-known love story."

Promising a comprehensive advertising-publicity campaign in the best Embassy tradition, Levine predicted that "Romeo and Juliet" will be a "major success throughout the United States."

This color version of one of the Royal Ballet's most popular productions was filmed this year at Pinewood studios in London under the direction of Paul Czinner. The film retains Kenneth Macmillan's critically-acclaimed choreography and the scenery and costumes by Nicholas Georgiadis. David Blair, Desmond Doyle, Julia Farron, and Michael Somes star with Miss Fonteyn and Nureyev in the film. John Lanchbery conducts the Orchestra of the Royal Opera House, Covent Garden.

Harris To New Para. Post

NEW YORK—Warren G. Harris has been named manager of creative services for Paramount Pictures, it is announced by Joseph Friedman, vice-president and director of advertising and public relations.

Harris will handle special creative and research assignments in all areas of Paramount's merchandising and marketing activities, and will work closely with Friedman and the latter's executive assistants, Meyer Hutner, Hy Hollinger, and Mort Hock.

William Werneth is replacing Harris as Paramount's trade press representative. Werneth previously held the same post at United Artists Corp.

Evans To Para. Studio

HOLLYWOOD—Robert Evans, newly-elected vice-president in charge of European production for Paramount Pictures, arrived in Hollywood from New York for conferences with Howard W. Koch, vice-president and studio and production head, and Bernard Donnenfeld, associate studio head, prior to leaving for London, where he will make his headquarters.

Jane Fonda Sues Playboy Over Unauthorized Photos

NEW YORK—Actress Jane Fonda has announced that she is suing Playboy Magazine for damages in connection with photographs taken without her knowledge or permission. The photographs were taken on the set of the film "La Curee" ("The Quarry"), without the agreement or awareness of Miss Fonda, director Roger Vadim, or co-producer Edmond Tenoudji. Playboy Magazine, although advised beforehand that the photographs were unauthorized, nevertheless printed them.

Roger Vadim, also Miss Fonda's husband, recently won an injunction in the French courts preventing the distribution of this issue of the magazine in France. He and Tenoudji are also suing the magazine, the photographer, and the photographic agency that sold the photos for damages in the French courts.

Miss Fonda states that the set of the motion picture "La Curee" was purposely closed during filming of this particular scene of the film, and that no photographers were allowed on the set. In the film Miss Fonda is wearing a monokini, but with her back to the camera; the photographer who took the still photographs supposedly hid in the studio to get front views of the actress. Neither she, nor the director, nor the producer was aware that any photographer had gained access to the set without sanction. When she and her husband later learned of the existence of the photographs and that Playboy was planning to publish them, she advised the magazine through her attorney, Albert Da Silva, that the photographs had been taken without permission and, if used, the magazine would be held liable for damages.

Last year, Miss Fonda won an injunction against a motion picture distributor to stop a planned display of a nude, painted portrait of her on Times Square in New York City.

Producers Pact Pollack

LOS ANGELES—Producers Jerry Gershwin and Elliott Kastner completed a unique five-picture deal calling for the non-exclusive services of director Sidney Pollack and giving him participating rights in the pictures he directs for the pair.

Deal was agented by Joe Wizan, William Morris Agency.

Another unusual aspect of the newly-signed pact is the lack of a time limit in fulfilling the contractual agreements.

Pollack's first for Gershwin-Kastner will be "Boys and Girls Together" based on the best-seller by William Goldman from a screenplay by David Rayfel. Pollack currently is at 20th Century-Fox where he is scheduled to direct "The Achilles Force."

Writers Aid Relief Fund

HOLLYWOOD—Writers Guild of America, West, has just donated $2,000 to the Motion Picture Relief Fund, it was announced by William T. Kirk, executive director of the Fund, and Gregory Peck, chairman of the MPRF 15-year $40,000,000 endowment and building campaign.

WGAw has specifically requested that their contribution be used to furnish one of the 16 new cottages in Samuel Goldwyn Plaza, the first completed increment in MPRF's over-all expansion plan. In acknowledging the gift, Peck advised WGAw the money would be used accordingly.

Walter Reade Highly Optimistic About Financial Future Of Firm



Fred Flintstone and Barney Rubble recently met Marty Richardson and Jim Hicks of the Indianapolis Indians, during a visit to Victory Field in connection with the area opening of Columbia's "The Man Called Flintstone" in Indianapolis.

By MARK GIBBONS

HOLLYWOOD—Unique and prospering in the motion picture industry is the description for Walter Reade-Sterling, Inc., and you can take the word for that from Walter Reade, Jr., who is board chairman and president of the relatively small but hustling company. He was here in Lotusville preparatory to the upcoming opening of the firm's first theatre here, to be called the "Cinema 9000" because of its location in the 9000 Sunset Boulevard building.

"As far as I know, our company is the only one in the United States that is involved in making movies, distributing them, and showing them in our own chain," Reade said.

In addition to this unique modus operandi, Reade pointed out his organization restricts its moviemaking to the moderate budget plateau as opposed to the multi-million dollar blockbuster production effort. Currently, the theatre business is contributing approximately 50 per cent of WR-S' gross revenue.

Reade calls this the "bread and butter" facet of the business, but he feels eventually that his firm's growth will come from television and educational films. The company at the moment distributes its product to its own and other circuits, and when that well has run dry, the pictures are turned over to television. As of now, Reade said the firm has more than 1,000 titles in its library which are available to tv, and it has another 90 which have never been released to the boob tube. In the education field, the company is pushing the secondary school market. It has been in the business about four years, and the gross from education has doubled each year, Reade said. For this year, the company will do about $600,000 in educational film, and although this is not large in the company's over-all situation, it isn't exactly hay. Reade looks upon the future as "highly encouraging."

"This year," Reade declared, "the company will do more than $18.5 million in gross business, which is up from $16.2 million last year and $13.5 million in 1964."

Reade continued: "We have been several years establishing just where we would fit into the motion picture industry, and we think we now know where we are going and how we are going to get there."

From an earnings point of view, the company reported 33 cents per share last year, which reversed a loss for the previous year. Taking a look at the net this year, Reade said that because the business is so volatile, he hesitates to venture an estimate, "but from the way things look now it will be substantially improved." The company has 1,583,071 shares outstanding, but of this number, Reade and his family own 1,050,000.

"I have put my money where my mouth is," he chuckled by way of qualifying his unbound optimism for the company's future.

An intriguing aspect of the company is the fact, Reade averred, that the firm has a net worth of more than $2 million and that the gross business this year will be nine times the net worth and earnings on net worth will be better than 25 per cent. The firm uses considerable amounts of bank money which positions the "leverage" on the company. Although, because of the short capital situation, dividends are not in the foreseeable future, Reade is confident capital gains are.

Louisiana Goes All-Out For "Alvarez Kelly" Bow

NEW YORK—Columbia Pictures' "Alvarez Kelly" will have its gala invitational world premiere launching at the Broadmoor Theatre in Baton Rouge on Oct. 5, backed by an all-out promotional campaign involving the entire state of Louisiana, which is sponsoring a week-long salute in behalf of the Willian Holden-Richard Widmark starrer.

Participating in the high-powered promotional campaign will be personalities from the film, state and local officials and social leaders, and a host of regional radio, tv and press representatives who will be junketed into Baton Rouge for world premiere opening.

Following the Baton Rouge promotional activities and premiere, the media representatives will be junketed to New Orleans via a Mississippi steamboat, prior to a second gala premiere of "Alvarez Kelly" at the Saenger Theatre in New Orleans on Oct. 7. In addition to stage appearances at both premieres, the stars will make personal appearances at the Louisiana State Fair and conduct a comprehensive round of interviews and local appearances.

The Columbia release will also go into saturation territorial release throughout the New Orleans area beginning on Oct. 7, with more than 50 theatres throughout the state set to open the film within the two weeks that follow.

Elektra Promotes Caldwell

NEW YORK—Jordan Caldwell, formerly a producer, has been named executive producer for Elektra Films, it was announced by Sam Magdoff, president.

Caldwell, who joined Elektra eight years ago, will work with Magdoff in every phase of production on all company projects. He will be responsible for such pre-production activities as preparation of a project's budget and filming assignments, and will oversee the creative development and completion of all projects.

"Movies And You" Award Winners Feted On Visit To Film Capital

NEW YORK—A five-day trip to Hollywood for the winners of the first Movies and You Awards competition was arranged by Margaret G. Twyman, director of community relations, Motion Picture Association of America, and Clarke H. Wales, Association of Motion Picture and Television Producers, Inc. The winners, Mr. and Mrs. Richard L. Randle, Jacksonville, Fla., and a special guest, Mrs. Thomas R. Houde, communications chairman, General Federation of Women's Clubs, were accompanied by Mrs. Twyman.

Activities for the group began with a trolley car tour of Universal Studios and a visit to a set, followed by luncheon at the studio commmissary.

Other points of interest included a call at the Disney Studio and Grauman's Chinese Theatre for the premiere of 20th Century-Fox's "Fantastic Voyage." This pattern of studio visits was followed, interspersed with a meeting and a luncheon hosted by Sherrill Corwin, president of California-based Metropolitan Theatres Corporation, and president-elect of the National Association of Theatre Owners; a conference with Charles Boren, executive vice-president of the AMPTP; a meeting with Sam Brown, assistant director, Academy of Motion Picture Arts and Sciences; a press conference at the AMPTP offices; a visit to Disneyland, including dinner at the Tahitian Terrace; a cocktail party at the Beverly Hills Hotel, honoring Mr. and Mrs. Randle; and a screening at the Academy of Motion Picture Arts and Sciences.

The Movies and You Awards competition is part of a nationwide film information program conducted by the community relations department of the MPAA in cooperation with the General Federation of Women's Clubs, designed to encourage the members to become more aware of the importance of motion pictures in today's community life.

Mrs. Randle is chairman of the Southside Junior Woman's Club of Jacksonville.

The national competition was held in cooperation with the 15,500 clubs in the General Federation. The Southside Junior Woman's Club received a cash award of $500 for the excellence of its project. Their outstanding program was carried out with the cooperation of Florida State Theatres, Inc., recipient of a plaque, plus registration fees for two at the 1966 National Association of Theatre Owners Convention, in recognition of their assistance.

REA Express-7 Arts Sets Transvision With Air-India

NEW YORK—Air-India has completed an agreement with REA Express-Seven Arts Transvision, Inc., which pending the outcome of the initial trial period on one aircraft contemplates the installation of a complete system of air-borne direct-screen motion picture and audio entertainment aboard the airline's fleet of Boeing 707 jets.

The agreement was announced by Air-India's management and Robert C. Hendon, president of REA Express-Seven Arts Transvision, Inc. The initial aircraft installation is currently underway at Air-India's fleet headquarters in Bombay and is scheduled for completion by Aug. 22.

The agreement with Air-India marks the entry of the Transvision system into the major carrier field. Transvision has developed a unique semi-automatic direct screen projection system which will enable Air-India to show its passengers two separate features during its flights between New York and Bombay.

The Transvision system also will feature a complete program of stereo-audio entertainment, according travelers a selection of classical, jazz, popular and music from Broadway shows. The audio portion of the Transvision system is being installed by United Control Corporation.

In addition, Air-India personnel will gauge passenger reaction to the new entertainment system on its aircraft and will also survey passenger opinions about the IATA-imposed surcharge on all international movie flights.

REA Express-Seven Arts Transvision is a joint venture of REA Express and Seven Arts Production, Ltd., the motion picture and television producers and distributors.

Two-Plane-Focus Lens Provides New Effects

HOLLYWOOD—"The 25th Hour" will be the first English-language film to employ the recently developed Bonnette two-plane-focus lens to increase the dramatic impact of certain scenes by keeping the foreground and background action in equally sharp focus when wanted by director Henri Verneuil.

In one scene of the Carlo Ponti-MGM color film, chief cinematographer Andreas Winding employs the Bonnette lens to film a large close-up of Anthony Quinn and important background action taking place simultaneously some 30 feet behind him with equal clarity.

The French-developed lens is mounted in a slide frame in front of the camera's ordinary optical equipment and can be moved to cover any area of the frame so desired. Thus, with the regular camera lens focussed on the desired background, the Bonnette lens can be positioned to sharply etch a head close-up of an actor in the framing of the scene.

Only problem faced by the cameraman is that of avoiding any disparity of background which might point up the split-screen camerawork.

Genit To Europe For UA

PARIS—Irwin Marks, United Artists continental manager, has announced the appointment of Ivan Genit to the position of assistant to the continental manager. Genit was previously 20th Century-Fox's managing director for Japan and, before that, supervisor of television sales for the same company in Latin America.

Peruvian by birth but an American citizen, Genit is married and the father of three young children. He recently toured Germany and Italy with Marks, with whom he is presently visiting the Scandinavian countries. Genit will make his headquarters in Paris.

Tent 35 To The Races

NEW YORK — Irving Dollinger, chief barker, New York Variety Club, Tent 35, announced that this year's "A Nite at Yonkers Raceway" will be held on Tuesday evening, Sept. 20. Dollinger named Ed Finneran chairman, David Sanders co-chairman, and Herman Schleier in charge of arrangements.

EDITORIAL

(*Continued from page 3*)

one . . . should expect to attend the theatre and find there only what is palatable, that which cozily reflects one's own view of life. . . . If there is a new breed of Catholic, surely it is the person who seeks to participate fully in the mainstream of contemporary life rather than to seek a safer, less turbulent sidestream, where all flows at an agreeable pace, without disturbance or controversy. In the world of the theatre, as in life, we should not love or deal with only that which we deem suitable."

Almost ditto movies! The theatre obviously caters to a more sophisticated audience. But this is where an audience suitability classification that is so helpful to conscientious moviegoers comes in. This is, after all, the function of the National Catholic Office for Motion Pictures—it is not a censorship body.

Replying to critics of NCOMP'S unobjectionable for adults classification of movies like "Zorba" and "Darling," who argue that adolescents will go to see them, Msgr. Thomas F. Little, executive secretary of NCOMP, says: "The Legion's proper function is to guide the conscience of the individual and not to preempt the role of parents. The argument is also unfair, because it expects the Church to discourage serious film-making and to deprive mature viewers of legitimate fare. . . .

"The second Vatican Council's decree On the Media of Social Communication leaves little doubt what the authentic Catholic attitude on this matter (the portrayal of evil in motion pictures) should be:

"The narration, description or portrayal of moral evil, even through the media of social communication, can indeed serve to bring about a deeper knowledge and study of humanity and, with the aid of appropriate heightened dramatic effects, can reveal and glorify the grand dimensions of truth and goodness."

Industryites Involved In Stock Transactions

WASHINGTON, D.C.—The Securities and Exchange Commission reported the following stock transactions:

NATIONAL GENERAL CORP.—Eugene V. Klein bought 3,608 shares of common in April and 7,700 shares in May. He holds 15,818 shares in a partnership and 3,120 shares in a foundation. Irving H. Levin bought 100 shares and held 59,437, but sold 100 in partnerships which brought those accounts down to 49,314. Samuel Schulman bought 6,100 shares and now owns 84,328. Seymour F. Simon brought his holdings to 2,104 with the purchase of 600 shares.

OFFICIAL FILMS—Louis C. Lerner in three June deals bought a total of 2,300 shares of common, increasing his holdings to 555,800 shares.

PARAMOUNT PICTURES—Ernest H. Martin and Herbert J. Siegel disposed of all of their shares of common, and all but 100 shares were bought by Gulf and Western Industries. For Martin, it was 15,100 shares, 15,000 held in FMI, Inc. For Siegel, it was 100 shares in his own name; 78,800 in Baldwin-Montrose; 47,100 in FMI; and 2,100 in Argo properties. George Weltner during the period sold 3,000 shares to bring his holdings down to 2,895.

SCREEN GEMS—Donald S. Stralem sold 800 shares of common which he had in trust for his daughter, and retained 2,838 in the account, plus 8,503 in trust for his wife and 1,498 in his own name. His wife owns 2,105.

TELE-PROMP-TER—Charles C. Keiffer sold 200 shares of common, holding on to 744.

WALT DISNEY PRODUCTIONS—Joseph W. Fowler exercised options to buy 420 shares of common and now owns 1,970.

COLUMBIA PICTURES—Sol A. Schwartz sold 1,000 shares of common and then bought 180, owning 6,985 at the end of the reporting period.

Longo To Sack Ad Post

BOSTON—Sack Theatres general manager Alan Friedberg has announced the transfer of industry veteran Joe Longo from his position as manager of the new Sack Cheri Theatre to the advertising department located in the Boston circuit's main offices.

Longo replaces Herb Wilkins, who resigned to accept a position with Salem Lithographers. In his new position, Longo will report directly to Friedberg, who, in addition to his duties as general manager of Sack Theatres will continue as director of advertising and publicity.

Bert Rodman, formerly manager of the Sack Capri, recently acquired by the Christian Science Church as part of a redevelopment project, will assume the managerial reins at the Sack Cheri.

SW In Zone Shift

NEW YORK—Stanley Warner's theatre operations in the Albany, Troy, and Utica, N. Y., area will be placed under the supervision of James M. Totman, zone manager for Stanley Warner's New England zone.

Theatres being transferred from the New Jersey zone are Strand, Delaware, and Madison, Albany; Troy, Troy; and Stanley, Utica.

Nat D. Fellman, Stanley Warner vice-president, also stated that Harry Kaplowitz, New England zone film buyer, would handle the buying and booking for the upstate New York theatres.

Italian Director, Czech Features In New York Festival Limelight



Sheryl Scogan, Dallas, is whisked up and away by Craig Wyckoff, Festival Theatre aide, in a publicity stunt for Cinema V's "Morgan," in which the main character dreams he is King Kong. Wykoff had seen the film at a preview and was inspired to go ape.

NEW YORK—Noted Italian film director Pier Paolo Pasolini has accepted an invitation from Lincoln Center's fourth New York Film Festival to attend the American premieres of two of his films at the non-competitive Festival held Sept. 12 through 22.

It will be the first official visit to the United States for Pasolini, who came into prominence following the international release of his fourth feature film, "The Gospel According to St. Matthew."

The Festival takes place at Philharmonic Hall and, in the course of 22 features from here and abroad, will present Pasolini's first film, "Accattone" (made in 1961) and his most recent, "The Hawks and the Sparrows" (completed in 1965).

Both Pasolini films will be distributed nationally, shortly after their New York Film Festival premieres, by Brandon Films, Inc.

Taking account of the spirited renaissance in Czechoslovakian filmmaking, Lincoln Center's Festival also will introduce four new Czech films, one of them a five-part anthology.

Two of the directors will attend the Festival —Milos Forman, whose "The Loves of a Blonde" has been chosen as the opening night event, and Ivan Passer, whose first feature, a gentle Chekhovian comedy entitled "Intimate Lighting," created excitement at the recently completed Montreal Film Festival.

In addition to "The Loves of a Blonde" and "Intimate Lighting," the Czechoslovakian features selected by the New York Film Festival program committee include the anthology, "Pearls on the Ground," for which five directors—Evald Schorm, Jaromil Jires, Jan Nemec, Jiri Menzel, and Vera Chytilova—each have contributed an episode drawn from stories by the best-selling Czech writer Bohumil Hrabal. The fourth feature is the previously announced matinee showing of "Do You Keep a Lion at Home?" a children's fantasy by Pavel Hobl.

Glazier, Brooks Join To Make Farce Comedy

NEW YORK—Producer Sidney Glazier, who won the Academy Award for "The Eleanor Roosevelt Story," has joined forces with noted creative comedy writer Mel Brooks. Their first production together will be an original farce comedy for films entitled "Springtime For Hitler." Glazier will produce, and Brooks will write and direct.

The comedy, budgeted for close to $1,000,000, will be produced in New York City next April. The shooting schedule is now planned for eight weeks and will utilize extensive location work. Brooks and Glazier have commenced casting the three principal roles and the secondary parts. The film will be produced jointly by Glazier's U-M Productions and Brooks's Crossbow Productions. A national and world-wide distributor will be announced shortly.

"Springtime For Hitler" will mark the feature film debut for Brooks both as writer and director. Hitherto, Brooks was the creator and narrator for the Academy Award-winning film, "The Critic." The writer-director is also responsible, as co-creator, for the successful television spy spoof, "Get Smart." Brooks has achieved national popularity as well for his creation with Carl Reiner of "The 2000-Year-Old Man" which he portrays in recordings, commercials, and personal appearances.

"Springtime For Hitler" is the second film to be announced in recent weeks for production by Glazier. The first was Lewis John Carlino's stage success. "Cages," which will star Shelley Winters and Martin Balsam, and which will begin filming late next spring.

Lightning Destroys Theatre

PORT ARTHUR, TEX.—Port Arthur's largest movie house, the Village, was said to have been destroyed when struck by lightning as the city was hit by an early morning thunderstorm.

The Jefferson Amusement Co., owners of the Village, estimate the loss at $500,000.

Subsidy Sought By Unions

HOLLYWOOD—A domestic subsidy program for motion pictures to combat the "runaway" trend to overseas film making was demanded by leaders of the AFL-CIO. Nearly 1,500 AFL-CIO delegates unanimously approved a resolution directed to producers and theatre owners.

The resolution warned that runaway film production has spiraled to an estimated 60 percent of total current output. "A similar threat is starting to develop in the field of television production," the resolution added.

The growth of U.S. film money investment in foreign lands has resulted , it was said, in the loss of "thousands" of jobs.

Aztec Becomes Century

EDINBURG, TEX.—The name of the Aztec has been changed to the Century following a name seeking contest conducted by Jim Longoria, manager of the Century. The winner, Aron Pena, was presented with 10 passes to the Century by Longoria. In addition to managing the Century, Longoria also manages the Citrus and Juarez here.

First Restaurant-Bar-Theatre Coming To Mich. Quo Vadis Site

DETROIT—The Shafer family, longtime theatre operators in Detroit's western suburbs, bought 25 acres of swampland, filled it in, and built the Algiers Drive-In, one of Detroit area's biggest drive-in moneymakers.

Slicing off a portion of the drive-in property, the Shafers moved ahead last year with a swank new indoor theatre called the Quo Vadis, which opened just six weeks ago.

Now the Shafers, brothers Martin and Charles and their mother Lillian, are putting in a restaurant and cocktail lounge in the Quo Vadis. When it opens later this year, it will represent the first combination restaurant-bar-theatre in the United States, the Shafers claim.

The brothers estimate the Quo Vadis complex alone has cost approximately $850,000. The land, they say, is now worth about $350,000.

This may sound like big money, but the Shafers are by no means finished with their "swampland."

At the moment, they are drawing up plans for a new six-story hotel containing 90 rooms which will also be built on the site.

The hotel, which will include some apartments, will cost an estimated $2.5 million and will be linked to the "Top of the Quo Vadis," as the theatre restaurant is called, by a 550-foot, glass enclosed walkway built on stilts above the Quo Vadis parking lot.

This will be no ordinary walkway, as it will be 100 feet wide and will contain 18 small shops such as are often located on the ground floors of major downtown hotels—smoke shops, apparel shops, and the like.

The Quo Vadis restaurant will seat 400 and will be convertible to conference rooms or banquet rooms.

Construction will mean taking another bite of the Algiers Drive-In land, but the Shafers have no intention of closing the theatre. The Quo Vadis restaurant will provide customers a perfect view of the drive-in screen. The sound will be piped into the cocktail lounge, and the customers can watch the movie while waiting for a table.

Meantime, the Shafers are enlarging the Quo Vadis parking lot to handle close to 800 cars against the 380 current capacity.

On the Shafer drawing board is another indoor house as well as a two-sided drive-in theatre. So far, the location remains a strict secret.

Just 18 months ago, the Shafers completely changed their Shafer Garden City Theatre, from a house seating 700 and catering mainly to children to a completely remodeled theatre seating 500 and called La Parisien, replete with the French motif, "rocking chair" seats, and even a heated area under the marquee.

The change cost $200,000, but the Shafers feel their investment was well worth it. "In the first two weeks we grossed more than in the previous year," says Charles Shafer. In the first year, revenues matched those of the previous five years, he says.

The Shafer chain was launched when the late Walter Shafer, father of Martin and Charles, purchased the Wayne Theatre in Wayne, Mich., in 1932 (since closed). The Shafer Garden City was added in 1939; the State, Wayne, in 1946; and the Wayne Drive-In in the early 1950's.

Sorority Honors Columbia For "Human Relations"

LOS ANGELES—Columbia Pictures was honored by the Alpha Kappa Alpha Sorority in a ceremony that marked the first time a major Negro organization has cited a motion picture company.

Columbia vice-president Gordon Stulberg accepted the award from Mrs. Julia B. Purnell, Supreme Basileus of the AKA, before some 1500 sorority delegates at the Statler Hilton following a major address by Roy Wilkins, executive director of the NAACP.

The award in the form of a medallion was given to the film company "for its human relations efforts in the awareness of the need to project the true image of America through motion pictures."

Basis for the honor is Columbia's effort to develop acting and craft talent among all groups, the use of Negroes in non-stereo-typed roles in motion pictures, and for its contribution to movies as an entertainment medium.

Theatres Urged To Try Repertory Film Program

NEW YORK—Exhibition can profit handsomely from a resurgence in repertory film programming, says Tom Brandon, president of Brandon Films and a pioneer of the repertory concept.

"The people, young and old, who like art films are still with us," Brandon said, "but the so-called loss of identity of the art theatre makes it increasingly difficult for them to find what they like."

If an all-music or all-news radio station changes its program, the dedicated audience which listens regularly will switch it off. In like manner, to switch into the fast-growing market of art and movie history-oriented modern audiences, exhibitors should consider re-creating the art image by regular schedules of specified days each week and/or periodic repertory weeks, months or seasons, he added.

In order to illustrate the point, Brandon has arranged a three-month repertory program to be selected from Brandon's World Cinema Series at the Rugoff-operated Fifth Avenue Cinema in New York City commencing early October. The agreement provides for possible extensions of the program into 1967.

Encouragement of repertory playdates by theatre owners in today's market, Brandon is convinced, can be as successful as reissue programming prior to the advent of television. In fact, theatres are in a position to establish a successful repertory operation by programming the all-time classics and the productions of new filmmakers in order to attract film appreciation groups and the new young customers interested in film study in the nation's high schools and colleges. In so doing, he added, the theatres alleviate the film shortage and generate a new source of product in the art film inventories.

New Drive-In Policy Wins Editorial Plaudits

BUFFALO—Speaking editorially in its current edition, the Amherst Bee says: "With the announcement that the old Wehrle Drive-In Theatre at Transit Road and Wehrle Drive is under new management, residents of the area have high hopes that a better class of pictures will be shown, and the actions of many of the younger viewers will be improved."

The new management has changed the name too. It is now the Wehrle Outdoor Theatre and is being remodeled and refurnished for the convenience and comfort of patrons. This is the outdoor theatre in the area serving portions of the towns of Lancaster, in which it is located, Clarence, and Amherst.

Families in these towns are looking forward to being able to view pictures that are interesting, enjoyable, and relaxing, and above all, not too far from home. Many complaints and protests were made in the past about the obnoxious pictures and the undesirable actions of some of the younger clientele. Families found it unwise to take their children when they would have liked to enjoy an entertaining evening.

"The Amherst Bee extends to this new management its best wishes for success in presenting films that entire families may enjoy in comfortable and relaxing circumstances," the editorial stated.

The Wehrle recently was leased by John Martina and Morris Slotnick of Jo-Mor Enterprises, Inc., Rochester, and Herbert Slotnick, Syracuse. Manager is Sarkes Stephen, and James J. Hayes is supervising both the Jo-Mor Cinema in downtown Buffalo and the Wehrle outdoorer.

Levine Chairs IFIDA Gala

NEW YORK—Joseph E. Levine, president of Embassy Pictures Corp., will serve as dinner chairman for the international film awards dinner-dance to be held on Friday evening, Jan. 20, 1967, at the Hotel Americana. Announcement of the appointment was made by the governing committee of the International Film Importers and Distributors of America.

Levine, recipient of a special IFIDA citation at this year's gala for his contribution in producing and distrbiuting outstanding international film attractions to American theatres, in accepting the chairmanship, said, "It is with great pleasure and enthusiasm that I accept the chairmanship of the IFIDA 1967 award presentations, which are rapidly becoming one of the more important events in the foreign film industry here in the United States. Each passing year brings greater significance to the IFIDA awards."

Wow, What A Politician!

UNIVERSAL CITY, CALIF.—Jill St. John has been elected mayor of Universal City for the coming year, succeeding Joan Staley, it has been announced. The young star takes over the office that was created when the studio opened in 1915 and Herbert Rawlinson was named the first mayor. Miss St. John is the fourth successive female to fill the office. Tippi Hedren and Angie Dickinson preceded Miss Staley. The last male mayor was Rock Hudson, who was elected in 1962.

Miss St. John was sworn in by Los Angeles Mayor Samuel W. Yorty in ceremonies at the studio attended by the honorary mayors of the surrounding communities.

Continental Sales Drive Planned At Annual Meet

CHICAGO—In officially opening Continental's annual sales convention, Norman Weitman, general sales manager, announced that the 1966 Golden Quarter Sales Drive will run from Oct. 1 thru Dec. 31, and predicted that "every Continental sales record will be broken this year."

The films included in the drive are "Gypsy Girl," "The Gospel According to St. Matthew," "Gulliver's Travels Beyond The Moon," "The Shameless Old Lady," "Time Lost and Time Remembered," "After You, Comrade," and the re-release combination of "Seduced and Abandoned" and "To Bed Or Not To Bed."

The Golden Quarter Sales Drive will offer the sales force prizes totalling $21,000 this year, Weitman announced. The drive will have each Continental district manager vying against a quota of bookings and collections set for his district.

Weitman also announced Continental's 1966 bonus prize to theatre owners, bookers, buyers, and managers, an all-expense paid trip for two to next year's Variety Club Convention in Mexico City.

The meeting was opened by Sheldon Gunsberg, executive vice-president of Walter Reade-Sterling, Inc., Continental's parent organization. Guy Biondi, vice-president for advertising, publicity and exploitation, also addressed the session. Walter Reade, Jr., president, spoke at the luncheon meeting.

Later in the day, Mr. Reade was host at a cocktail party for Midwestern exhibitors at the Drake Hotel where the convention is being held. Among those attending were Harry Lustgarten, Balaban & Katz; Si Greiver, Greiver Theatres; Jack Clark, Allied Theatres of Illinois; Ralph Smith, Essaness Theatres; Mayer Stern, Stern Theatres; Robert Bachman, L. & M. Theatres; George Kerasotes, Kerasotes Theatres; R. Mortenson, Coston Theatres; Oscar Brotman, Brotman and Sherman Theatres; Richard Stern, Cinema Theatre; Joe Feulner and Richard Balaban, H. & E. Balaban Theatres; and Don Schain, Esquire Theatre.

Cohen Hails Movie Month

ALBANY—"I'll say this for Jack Valenti: he is beginning to realize that exhibitors are an important part of the motion picture industry." The speaker was Sidney J. Cohen, Buffalo, president, New York State Allied Theatres, and a director of National Association of Theatre Owners.

"If NATO did nothing else, its officers could rest on the 'Movie Month' accomplishment," the Buffalonian said.

"Last year we had no pictures of consequence from the end of September until Thanksgiving, and then again until the Christmas holidays," Cohen declared. Meanwhile, competitive television "trumpeted" its programs, in which motion pictures played a prominent role.

Hendel Joins Cinema V

NEW YORK—James Hendel has been elected executive vice-president of Cinema V, Ltd., and appointed general sales manager in charge of distribution, it was announced by Donald S. Rugoff, president.

Prior to joining Cinema V, Hendel was head of his own company, James Hendel Films, handling distribution of independents in the Indianapolis, Cincinnati, Detroit, Pittsburgh, and Cleveland area.

The NEW YORK Scene

By Mel Konecoff

REMEMBER THE UNORTHODOX HERO OF "THE IPCRESS FILE," MICHAEL Caine? Well, he was in town to help in the promotion of his latest release going through Paramount, "Alfie," a bloomin' smasher of a flick, wherein he plays the role of an irresistable ladies' man. It was due to open today, Aug. 24, here.

We caught up with him dinnertime at Sardi's, and he admitted that he couldn't quite become accustomed to having dinner at a reasonable hour because at home, in London, he dines at 11 p.m. We honestly don't know if the people around knew who he was what with wearing black-rimmed glasses and a sports outfit. They might have suspected something when columnist Earl Wilson and his BW stopped by to say hello, but there was still no surge for autographs.

Although "Ipcress File" was not his first film (he reminded us that he played the part of a louse in Joe Levine's "Zulu"), he did admit that things really started to happen after he made his bow in "Ipcress File." Since then, he's been involved in a number of sequels to that release.

Film producer Harry Saltzman was so impressed with Caine that he signed him to an 11-film contract spread over a five-year period. Caine reminded us that this is the same Harry Saltzman who not only received six million dollars from the playoff of three James Bond films, but also has his delicatessen goodies flown in from New York on a regular basis, and that's no baloney.

Caine stated that he was hoping to take a three month vacation, having just finished making "Hurry Sundown" for Otto Preminger with Jane Fonda, and he thought Preminger was a marvelous man and Fonda a living doll. They got on so famously, he said, that all three would love to make another picture together in the not too distant future. It will have to wait a bit though, because he's got upcoming "Billion Dollar Brain" for UA, to start on Dec. 4 and to be filmed in Texas, Finland, and London. He'll be in "Deadfall" next April, to be directed, produced, and written by Bryan Forbes for 20th Century-Fox release and to be made in Spain, Morocco, and France. Next August will see him appearing in "The Magus" by John Fowles, who wrote "The Collector," and this also will be a Fox release.

November 1967 will see Caine doing a film with Brigitte Bardot, a romantic comedy entitled "Don't Go Away I Might Fall Down," to be made by Claude Lalouche, who did the highly successful "A Man and A Woman." February 1968 will find him in Portugal doing still another sequel to "Ipcress File" entitled "Horse Under Water." Oh yes, Caine has "Funeral in Berlin" completed and awaiting release.

One moral that can be drawn from all this is that come a year from now, he'll no longer be unrecognized when he has dinner in a prominent restaurant. Another that he admits to is that probably none of this would have happened had he not stuck to his guns and kept after parts in films.

Aside: Shelley Winters has a good meaty role in "Alfie" as a wealthy, older woman who goes for Caine's romancing. A few times he refers to her as "really built," and we can attest to the fact that he really wasn't kidding.

A MATTER OF PUBLICATION: HAROLD RAND, PUBLICIST AND MAN-about-town, together with someone named Robert Saffron, has written a 54-page pamphlet entitled "The Bowery On 75¢ A Day," published by Pocket Books, Inc. It costs a dollar, which does things to your budget right away. Well, to get on with it, not only is it filled with bon mots about the area of New York known as the Bowery, but also it instructs you how to become a bon vivant amongst the besotted.

As an example of how helpful the Rand-Saffron work can be, leave us quote you one industry-related paragraph: "Eternal Glory, the Chinese movie house in the next block, features a unique double-bill for our readers. Just show the cashier a copy of our book and you'll get a four-hour movie and eight pounds of laundry washed, all for 40 cents. The laundry is delivered, rough dry or finished, to your seat before you leave."

Oh yes, for those of you who dislike reading, the work is replete with illustrative cartoons calculated to tickle. The 54th page, by the way, is blank, presumably ready for on-the-spot notes and remembrances.

A MATTER OF ANNIVERSARY: THE TAXI DRIVER CAME PANTING UP THE pathway to the house clutching the following telegram in his hot, little hand (out our way, small taxi drivers deliver telegrams) from Charles Kirkconnell, manager of the Merrick Theatre, Merrick, N.Y.: "We would be honored to have you and your guests attend our fourth anniversary champagne and theatre party on Tuesday, August 23rd starting at 6:30 p.m. Please confirm."

Aside to C.K.: Thank you for your kind invitation and rest assured we would have gotten back the quarter tip in champagne and other goodies, but some rat fink producer preempted the time, and we had to go see a sneak preview that evening. We didn't want you to think that we were ungrateful, and we did have a wonderful time last year at your bubbly celebration. Hope you and theatre have many more anniversaries and that we will continue to be invited. Our best regards to boss man Irving Hattem.

THE METROPOLITAN SCENE: CUSTOMERS AT THE CRITERION ON Broadway were so absorbed in watching "Who's Afraid of Virginia Woolf?" the other midnite that they didn't hear the slight commotion caused by a pair of gunmen who tied up an assistant manager, the chief usher, and a cashier and made off with close to $4200. No, we don't know whether or not they saw the picture first and wanted a refund in the worst way. . . . Sept. 3 has been designated as "USO Day" at the 1966 U.S. National Tennis Championships at Forest Hills, N.Y. . . . Sorry to hear Mrs. Thelma Muller, executive secretary of New York's Cinema Lodge, has been hospitalized at Lenox Hill Hospital with a mild coronary. . . . Over a thousand music shops are distributing the Hanna-Barbera soundtrack album from "The Man Called Flintstone" as a promotion with local playdates of the Columbia release.

LONDON Observations

by Jock MacGregor

ALFRED HITCHCOCK'S 50TH FILM, "TORN CURTAIN," HAS BEEN CELEbrated in style—one might even say with reverence. He arrived well in advance of the Odeon premiere, and the first wave of press, radio, and tv interviews were conducted before the honor lunch. This was a remarkable occasion. It was a touch of genius that many of his early associates like Clive Brook, looking spry, should have been invited to join the press, and that Sir Michael Balson should have taken the chair.

Mickey recalled how he first employed Hitch as title and script writer and art director when "films were films and not packages and actors were actors and not limited liability companies." Hitch in his reply was at his most fruity. He felt the lunch was particularly meaningful as he was among "fellow dealers in celluloid." After laboring in "this bizarre trade" for 40 years and surviving silent films, talkies, narrow screen, wide screen, 3D, drive-in movies, in-flight movies, tv, and so on, he claimed that he had reached the climax of his career—after lunch speaker.

Skipping from the highlights of his life, his figure, brief appearances in his pictures, and misconceptions about him, he said: "There is a dreadful story that I hate actors. Imagine anyone hating Jimmy Stewart . . . or Jack the last of the Warner Bros? I can't imagine how the rumor began. Of course, it may possibly be because I was once quoted as saying that actors are cattle. My actor friends know I would never call them cattle. . . . What I probably said was that actors should be **treated** like cattle." After "The Birds," he apparently prefers human artists. He pointedly quipped: "You have heard of actors who insist that their names are above the title—these demanded that they be the title."

Hitch put the critics in the right mood to see "Torn Curtain," and even if they did not regard it as vintage, all gave extensive, considered, and seat selling reviews to bolster enormous feature and gossip coverages. Hitch is about the only director who is really news here. Rank Distributor's Charles Young stage managed the lunch superbly. Instead of the usual place cards, menus hung from wire fashioned like Hitch's famous profile—his trade mark. I was happy to see Dave Golding, who is now publicising Universal's British product. Oddly enough, he was my guide on the only two occasions that I have seen Hitch in action, once in Hollywood and once here. It's a small world! And I don't mind saying so since the maestro himself claims that inside every fat man a thin one is desperately trying to get out—and that in his case, the thin one is the real Alfred Hitchcock.

SAN FRANCISCO BORN WALTER SHENSON CAME TO LONDON 11 YEARS ago to handle American publicity for Columbia's British product, and became increasingly fascinated in production itself. The international potential of Peter Sellers struck him forcefully. The result—he resigned from publicity and made the highly successful "The Mouse that Roared." Then when many thought "The Beatles" were a passing craze, he set up "Hard Day's Night" and followed it with "Help!" Now with shiny Rolls Royce and a fine home on "the right side of the Park," he is filling in time before starting the third Beatle subject in the New Year by making his sixth picture, "30 is a Dangerous Age, Cynthia." Unlike most producers, he is using his own money—the profits from his hits—to the tune of some $600,000. He considers spending less here these days is to court disaster—to end with what can only be sold as a second feature.

I visited him at the Goldhawk Studios, which were large enough for an ingenious night club setting—in common with several of the bigger recent hits it is being shot mainly on location—and was immediately struck by the youthfulness of all concerned. He told me that some technicians were new to features, had come direct from documentaries and tv commercials. One sensed a feeling of enthusiasm, confidence, and friendliness. His star is Dudley Moore, an unquestioned talent who was discovered in "Beyond the Fringe," has played two seasons on Broadway, has made a big name in tv and jazz circles, and had a part in "The Wrong Box." Not only does he appear as a musician who wakes one morning to realize that he is six weeks under 30 and has to yet to marry and write his great musical work (should it be the other way around?) but has composed the music which the Dudley Moore Trio will play. Walter predicts that in a year he will be "another Sellers." Not surprising that the American majors are after this zany color musical for world distribution, and by the time this appears, a deal may have been completed.

THIS WEEK'S ENCOUNTER WITH JOE LEVINE WAS AFTER MIDNIGHT ON the set for "The Spy With A Cold Nose," which Lenny Lighthouse is producing and Daniel Petrie is directing. After my visit to "Doctor Dolittle," I seem to have seen little but performing animals. Here Laurence Harvey was having difficulties with an English bulldog in the title role in a Moscow setting. Also on hand were at least a hundred assorted barking tykes. Lionel Jeffries, Daliah Lavi, and Norma Foster play other leading roles in this Embassy color release.

BILL GELL AND MICHAEL BROMHEAD HOSTED AN OFFICE PARTY FOR the "trades" to meet Gary Dartnell before he returned to New York as president of their recently formed American affiliate, Alliance International Films, Inc., and to arrange distribution and production deals for Sydney Box's London Independent Productions at 40 East 49th street (Tel: 421-9430). . . . Disturbed to hear that UA's Dave Bickler is confined to bed with spine trouble and that namesake Roy MacGregor had a nasty accident while publicising the Sean Connery-Bond "You Only Live Twice" in Japan. He has been flown to California for hospitalization. . . . Producers' problems: 1) Richard Fleischer tells me bad weather is forcing him to shoot the "Dolittle" circus scenes in Hollywood. 2) 100 tubular 20 foot net dresses with green blobs had to be made to conceal telegraph poles in an otherwise ideal location for Hammer's "The Viking Queen." 3) The phone in the production office for Michael Winner's all location picture for Universal, "The Jokers," established in a quiet mews house, constantly rang with calls for "Anne." They were not from jokers but clients of the former occupant.

Redstone Plans Conn. Cinema One-Two-Three

HARTFORD—John P. Lowe, Redstone Theatres district manager, has announced plans for immediate start of construction on an 1100-seat addition to the company's deluxe Cinema One and Two complex on Riverdale Street, West Springfield, Mass.

The third theatre, to be known as Cinema Three, will be built to the north of Cinema Two, and, like its sister theatres, contain the latest projection equipment and rocking chair seats. A Christmas opening is planned.

Cinema One and Two, when opened in November, 1964, were first dual theatre complex in the entire Connecticut Valley. When completed, the Cinema One-Two-Three complex will be first triple-theatre operation in this territory.

At the same time, Lowe named John Charron, formerly manager of the Ste. Foye Twin Cinema, Quebec City, Que., as manager of the Showcase Cinemas One and Two, Lawrence, Mass., succeeding Robert Butler, reassigned after three months to become house manager of the Cinema One-Two complex in Louisville.

Theatre Proposal Tabled

HARTFORD—The Town Planning and Zoning Commission of Wallingford, midway between Hartford and New Haven on the Wilbur Cross Parkway, has tabled a proposal by Ben Segal, Oakdale Musical Theatre managing director, for construction of a $2 million cultural center, including a motion picture theatre.

Segal, partnered with Robert L. Burnham, Suburban Development Corporation, Hartford, planned to finance the cultural center by making it part of a complex including apartment houses, a motel, and shopping facilities.

Wallingford has one hard-top motion picture theatre, the Wilkinson, operated by George H. Wilkinson, Jr., president of the UMPTO (United Motion Picture Theatre Owners) of Connecticut.

Pirate "Black Maxers" Earn "Blue Max" Medals

NEW YORK—A quorum of Pittsburgh Pirate players, the National League leaders, were presented with Blue Maxes at Toots Shor Restaurant.

This unique happenstance resulted from the ball players' viewing 20th Century-Fox's "The Blue Max" in Chicago several weeks ago. The film's title refers to the medal presented during World War I to ace pilots, the elite of the German Air Force. The Pirates, enjoying a season of zany antics, decided to form their own elite corps and set out to find Blue Max medals for proper identification. Chicago only had black crosses, so they renamed themselves "The Black Maxers." But word got back to New York of this deficiency, and exact replicas of the blue and gold medal were then shipped to Manhattan from Germany.

The players receiving the medals were Willie Stargell, Elroy Face, Pete Mikkelsen, Johnny Pesky, Steve Blass, Don Cardwell, Jim Pagliaroni, Donn Clendenon, as well as Bob Prince, Pittsburgh Pirate broadcaster.

ALBANY

Mrs. Wadad Boumansur is refurbishing the 700-seat Plaza, Malone. Lobby and other improvements are in progress at the only conventional theatre open in the border village. . . . "Dear John" closed a four-week first run engagement at three area drive-ins. . . . Warners' "Who's Afraid of Virginia Woolf?" opens at the SW Strand on Aug. 24; and Martin Burnett, manager, predicts that its take will surpass that for any film shown there during the past decade. . . . Al Glaubinger, division manager; Jim Fetter, assistant sales manager; and Ken Reuter, Buffalo-Albany manager for United Artists, visited Schine Theatres' home office at Gloversville.

BOSTON

De-Lem Enterprises, a new exploitation-art film production company, announced the forthcoming filming of their first exploitation film, "Diary of a Swinger." Produced for them by Amero Bros. Inc., shooting was to begin Aug. 18. "Diary of a Swinger" will be shot in New York City and New England. John and Lem Amero, both veterans of television networks and various independent film companies, will produce and direct. The film was written by Robert Parker and is slated for fall release.

BUFFALO

James J. Hayes, managing director, Cinema, downtown Buffalo, and supervisor of that house and the recently acquired Jo-Mor Wehrle Drive-In, is putting new life into that ozoner. There are attractive new ad layouts, kiddie cartoon carnivals at dusk when children under 12 are admitted free, and refurbishing and redecorating throughout. . . . Tom Bello, manager of Blatt Bros.' Park Drive-In, Ebenezer, N.Y., is proud of the records being set at his outdoorer during the current run of "Who's Afraid of Virginia Woolf?". The first and second week grosses are said to be among the highest ever recorded in any Buffalo area drive-in, and Robert Hurd, manager of the concession department, claims refreshment stand sales are the highest in history. The film now is in its fourth week at the Park, which is also some kind of record. . . . Harry Hollander, Columbia exploiteer, was in working on advance publicity for "Birds Do it," Soupy Sales starrer coming to town soon. . . . When Jerry Lewis was in Buffalo appearing in his variety show at Melody Fair, he threw a dinner for a number of exhibitors who were showing his newest film, "Three on a Couch." The banquet was staged at the Treadway Motel in Niagara Falls. Among industryites attending were Jake Stefanon, district manager of Blatt Bros. Theatres, and Mrs. Stefanon; Myron Gross, Co-Operative Theatres, and Mrs. Gross; Mannie A. Brown, head of Mannie Brown Associates; and Al Wright, drive-in and restaurant operator. . . . Frank Quinlivan, district manager, Dipson Theatres, announces that the Colvin has booked "John F. Kennedy —Years of Lightning, Days of Drums" for a Sept. 14 premiere. This is the feature film produced by the U.S. Information Agency. . . . One of Buffalo's better known downtown landmarks, the Lafayette Theatre building, has changed hands again. New owner is Buffalo attorney Frank J. Bona. He recently acquired the property from the Benderson interests by taking over the mortgage of about $500,000. The Lafayette property is held under the title of the Fifty States Management Corp., a family-controlled holding company headed by Mrs. Bona. Bona said the company represents interests both local and out of town. The



John Perakos, vice-president and assistant general manager, Perakos Theatre Associates, is flanked by Hartford models at the gala recent reopening of the Eastwood, East Hartford, Conn., now called Cinema One.

Basil Bros.' flagship was housed in the structure for many years, with George H. Mackenna as its managing director.

CHARLOTTE

Lyle Wilson, operator of the two motion picture theatres at Roanoke Rapids, N. C., announced that no further Beatle motion pictures would be shown in Roanoke Rapids in support of recent radio station bannings prompted by anti-religious remarks made by John Lennon, one of the Beatle group. He said two popular Beatle hit films scheduled for showing had been cancelled and would not be seen. He said the ban would be in effect until the entire situation was cleared up. One of the films, to have opened at the Gaston Drive-In on Aug. 10, was replaced by another feature. . . . "The Sound of Music" completed a full year's run at the Ambassador, Raleigh, N. C., and manager C. E. Stone said "the end is not in sight, as enthusiastic crowds continue to attend many performanccs." Stone said that as of Aug. 10, "over 250,000 persons have attended 563 performances . . . an unprecedented entertainment event in North Carolina." Ticket orders have been received, he said, from towns and communities throughout central and eastern North Carolina, as well as from other states.

CINCINNATI

Twentieth Century-Fox exchange, a longtime tennant on Film Row, will move its office downtown to the Enquirer building Oct. 1. . . . Cincinnati Theatres has been awarded a plaque by the Cincinnati Beautiful Committee for the lovely surroundings and smart appointments of its new Princcton Cinema. An award is given every month during the year by the committee to an industry or a business firm which has added beauty to its community. . . . William Wilson is new manager of Cincinnati Theatres' Dixie Cruise-In, Middletown, O. . . . Chic Weinberg, MGM booker, listened to "happy birthday" greetings sung by the office staff. . . . It is nice to see manager Jack Finberg back at his desk at UA. . . . A fashion show added excitement and zest to the opening of "How To Steal A Million" at the Princeton Cinema, with models wearing exact duplicates of four of Audrey Hepburn's film costumes. The Hoffman Sewing Center made the garments, which were modeled by its own members. . . . The Albee Theatre has set up a series of past film classics for the enjoyment of Golden Age Club members on Monday mornings during the next five weeks. Coffee and sweets are served prior to the screenings. . . . Alfred Hitchcock fans stood in long lines during a driving rain awaiting the opening of "Torn Curtain" at the Ambassador and the 20th Century, Oakley Square. There were capacity crowds at both houses which are about a block apart from each other. Patrons who walked across the huge red carpet on the sidewalk in front of 20th Century entered a newly redecorated theatre, one of the most attractive suburban theatres in Cincinnati. . . . "The Russians Are Coming The Russians Are Coming," and so are the patrons to Times Towne Cinema since the film's opening Aug. 4. Prior to the opening, approximately 900,000 patrons have attended seven movies at the Times Town Cinema since the theatre established its first-run policy in 1964. The person who purchases the one-millionth ticket is in for a surprise.

COLUMBUS, O.

Screen stars Carroll Baker and Shirley Jones are closing the Kenley Players' summer stage series at Veterans Memorial. Miss Baker stars in "Gentlemen Prefer Blondes" the week of Aug. 23. Miss Jones is starred in "The Sound of Music" the week of Aug. 30. . . . Manager Sam Shubouf is vacationing in New England. . . . "Nevada Smith" was held for a third week at Loew's Ohio. . . . RKO Palace completed a second month of "Who's Afraid of Virginia Woolf?" and holdovers continue for "The Russians Are Coming The Russians Are Coming" at Cinema East; "Doctor Zhivago" at Hunt's Cinestage; "Khartoum" at Grand Cincrama; and "The Sound of Music" at Northland Cinema . . . John Huston's "The Bible" is scheduled to be the next reserved-seat attraction at Northland Cinema.

DALLAS

The appointment of Peggy Smith of Dallas as southwestern district theatrical sales representative for Comet Film Distributors has been made by Milton Platt, Comet vice-president. She formerly operated her own company, Myco Film Exchange, which represented Janus Films and other well known distributors. . . . The first week of "The Russians Are Coming The Russians Are Coming" turned in more business at the Esquire than any other film since "Mary Poppins" ran at the neighborhood theatre for 15 weeks in 1964–65. . . . Fred Mound, United Artists branch manager in Indianapolis, has been promoted to the new post of assistant branch manager of the Dallas exchange, effective Sept. 1. Mound joined UA as a booker in St. Louis in 1953, became a salesman in that branch in March 1956, and was promoted to branch manager of Indianapolis in May 1962. . . . William Rowland, director, was in on a promotional visit in behalf of his new film, "Tobo the Happy Clown," made especially for young filmgoers. The film is scheduled for showing at 25 local theatres on Saturday and Sunday, Oct. 1 and 2. These are mostly theatres operated by Interstate, Stanley Warner of Texas, and Rowley United. The following weekend, Oct. 8 and 9, the films will be shown in a similar multiple engagement in Houston. . . . Jack Murray, member of the news staff of WFAA-TV in Dallas, played the role of a television newscaster in a movie to be released soon. "The Plastic Dome of Norma Jean." . . . Joe S. Jackson, convention chairman of the 1967 Texas D-I Theatre Owners Association, said that the booth exhibit area and meeting room for the 1967 convention is being increased by 25 percent over accommodations for the 1966 event. The convention is to be held Jan. 30 and Feb. 1 and 2, 1967, at the Statler Hilton Hotel. Requests have already come in for half of the available exhibit space.

Jackson said that the convention next year will be an international convention and that invitations have gone out to a number of film industry personnel of other countries. . . . John H. Rowley, president of Rowley United Theatres, has been named Texas area director for the observance of National Movie Month in October. He has named a committee of eight to assist, comprising Raymond Willie, W. E. Mitchell, Bernie Palmer, Brandon Doak, Bill O'Donnell and H. J. Griffith, all of Dallas; Earl Podolnick, Austin; and Sam Tanner, Beuamont. . . . The Dallas Times Herald-Interstate Theatres-Universal Pictures are co-sponsoring "Alfred Hitchcock's 50 Movies" contest in conjunction with the showing of "Torn Curtain" at the Palace. The contest asks readers how many Hitchcock movies they can name. The first prize is $200 and there are 25 prizes of Decca sound track albums, and another group of 25 pairs of guest tickets to the Palace. . . . Evelyn Neely has joined Associated Popcorn to do general office and secretarial work. She will continue keeping books for Academy Theatres. . . . Services were held here for George Scott, a retired porter for the Paramount exchange. . . . Al Wolf, Acme Pictures, distributor for Cinema V, returned from a business trip to Houston. He recently moved his local offices to the Merchandise Mart Bldg.

DENVER

A breakfast show which may have set a record for early morning theatre attendance was held by manager Bob Sweeten of the International 70 recently on "The Torn Curtain," Hitchcock suspenser. Bob secured the cooperation of one of the two local Denver dailies, The Rocky Mountain News, to sponsor the event, which accounted for several advance publicity breaks. A nearby coffee shop supplied orange juice, doughnuts, and coffee and catered the affair, and the $1.50 evening admission was halved for the six o'clock morning show, which was out in time for folks to get to their jobs by nine a.m. . . . Robert C. Nelson, who owned and managed the Liberty Bell in Leadville, Colo., since 1920, died recently at the age of 68. He is survived by his widow, Gladys, one daughter, a sister, and four grandchildren. Nelson was active in his home city's community affairs and had varied business interests. . . . New dates have been set for the annual Rocky Mountain Motion Picture Association fun jamboree. They are Sept. 12 and 13 instead of Sept. 13 and 14 as originally planned. Activities include a golf tournament, stag dinner, and golf calcutta. Co-chairmen for the event this year are Don Gallagher, Western Service and Supply Co., and Joe Kaitz, local Warners branch manager.

DETROIT

Carl Shalit, branch manager of Columbia Pictures here, will be retiring next month. He has been with Columbia since 1929, and after nearly 50 years in the business, Shalit checks out of his post under a new company policy which automatically puts men of 65 on the cutting room floor. Shalit came to Detroit in 1922, and "The Dreyfus Case" and George Jessel's "My Mother's Eyes" were the first pictures he handled here. Shalit and his wife are contemplating a six-month cruise around the world. William Wood, sales manager for Columbia, will take over the post of branch manager.

HOUSTON

United Artists' Addie Addison flew in to put on a promotional campaign for "Namu, the Killer Whale," which opens a multiple



Milton Daly, UA Theatres resident manager, is flanked by Manchester, Conn., Jaycees officers Jerome Baskin, left, and Robert McGarity at a recent Jaycees benefit premiere of Universal's "Torn Curtain" marking the opening of the newly-built UA Theatre East in the Manchester Shopping Parkade.

engagement on Aug. 25. . . . The premiere showing of "Blueprints of the Future" will be held at a dinner of the San Jacinto Chapter, Texas Society of Professionl Engineers, in the Houston Engineering and Scientific Society Bldg. The film, to be presented by the Houston Chapter, American Institute of Architects, describes projects designed for the Houston of tomorrow. . . . The Houston Post is conducting a contest in conjunction with the showing of "Torn Curtain" at the Metropolitan. A $100 savings bond will be given to the first person who can list the names of all of Hitchcock's 50 films. If no one submits a completely accurate list, the person who comes closest will be awarded the top prize. Runners-up will win a sound track album and tickets to see the new film. . . . A multiple opening for "Tobo the Happy Clown" will be held here on Oct. 8 and 9. The film was directed by William Rowland and stars Tobo, a European clown, who was born in the United States and whose real name is Eddie Finn. . . . Al Wolfe, Acme Pictures, distributor for Cinema V in Texas and Oklahoma territories with headquarters in Dallas, was in on a business trip. He has booked Cinema V's latest picture "Morgan!" into the Delman, Houston. . . . A feature story appeared in the Houston Chronicle's magazine supplement, Zest, concerning Paul Klepper, who appeared in Hollywood as Jack Houston in western series. Klepper resurrects the days when he battled the boys in the black hats every weekend at his Pigalle beer garden when he runs old Monogram cowboy films and other studios' westerns to good response from his patrons.

JACKSONVILLE

Carroll Ogburn, Warner Bros. branch manager, has informed Florida's exhibitors that they now have a four-minute supplement to "The Land We Love," a two-reel Technicolor short subject which is being given free distribution by Warner Bros. as a public service for the U. S. Government. The supplement is called "Our Armed Forces in Viet Nam." Some exhibitors, Ogburn stated, have found the two-reeler so attractive to their patrons as an added attraction that they have booked it for repeat runs. . . . Charles J. King, AIP branch manager, and Mrs. King are vacationing at Pine Bluff, Ark., visiting their son, an Army major stationed there, and his family. . . . Tom Sawyer, Florida State Theatres executive, and Mrs. Sawyer (Rita) have a fourth child, a girl weighing six pounds and 15 ounces at birth in Baptist Hospital. . . . Harold Turbyfill, buyer and booker for Preston Henn Theatres, and Mrs. Turbyfill became the parents of a son, David T. Turbyfill, weighing eight pounds and nine and a half ounces at birth in Holy Cross Hospital at Fort Lauderdale. . . . A wedding of wide interest to industryites was that of Miss Nancy McClure, daughter of W. A. "Bill" McClure, Universal branch manager, and Mrs. McClure, to James Giroux in the Christ the King Catholic Church in nearby Arlington. A reception followed in the home of family friends, Mr. and Mrs. Tom Woodford, and the young couple went on a brief honeymoon in downstate Florida before moving to a Navy base near Monterey, Calif., where Giroux is stationed. . . . Kent Theatres has changed the name of its Island Beach Drive-In at Cocoa Beach to the Merritt Island Drive In. . . . Four Kent theatres in this area, three outdoorers and an indoor, teamed up to present a first-run program consisting of the north Florida premiere of "Maya" and the reissue of "North by Northwest." . . . Walt Meier, manager of FST's big downtown Florida, packed in the patrons with a sneak preview of "Arrivederci, Baby!" for Paramount during his run of "Assault On A Queen." WOMPI group served as hostesses. . . . Sunny Greenwood, Universal booker and former WOMPI president, and her visiting cousin, Bebe Bowers, school teacher from Buffalo, N. Y., had a busy weekend as Sunny moved into a new apartment complex on the southside. . . . Official WOMPI delegates named to represent the local WOMPI members at the group's September convention in Des Moines are president Mary Hart and Edwina Ray, former interim president. The backup alternate delegates are Dorothy Zeitlinger and Mildred Land, both of whom have held several important WOMPI offices. A third full delegate will be Anne Dillon, currently serving as WOMPI's international vice-president. . . . The Highway Drive-In, Fort Lauderdale, formerly operated by Joe Fink, is now a unit of Henn Theatres. . . . The Lyric, Dunnellon, a unit of MGM Theatres, was forced to close as a result of a state highway widening program, and the circuit may relocate the Lyric in a new location, it is reported. . . . The Barn Door Dinner Theatre Circuit of Richmond, Va., plans to erect units in this city and Orlando which would bring its total to nine facilities. Investment here is expected to be in the range of $100,000 for a buffet dinner setup for patrons plus live theatrical "in the round" versions of Broadway stage hits at prices ranging from $5 to $7 per person. Casts of the Barn Door plays and musicals, it is reported, mingle with patrons to serve as hosts and hostesses at the buffet dinners.

MIAMI, FLA.

Capital Film Laboratories, Inc., which processes film for studios shooting in south Florida, reported profits of $83,034 on sales of $2.59 million in the fiscal year ended March 31, up from $54,048 on sales of $2.13 million the prior year. . . . Construction was slated on St. Petersburg's first twin, which would occupy over five acres on the southeast edge of Central Plaza. The estimated cost of the Florida State Theatres house is $325,000. Robert Collins is the architect. FST already operates three downtown St. Petersburg theatres—the Florida, State, and Cameo. . . . The Dec. 21 opening of "Hawaii" at the Colony, Miami Beach, is to be sponsored by the Southeast and Miami units of the National Council of Jewish Women. . . . Walter Resce, Rainbow Pictures, Coral Gables, and Ben Chapman, Ivan Tors Productions, North Miami, were named vice-presidents of the Florida Motion Picture and Television Producers Association. The FMPTPA is sponsored by the Florida Development Commission and Florida Council of 100 to further production in Flor-

ida. . . . "The Horse Killer" is scheduled for shooting Sept. 16 at the Empire Studios in Davie, Fla. . . . Tom Nardini, who played the role of Jackson Two Bears in "Cat Ballou," has been signed by Ivan Tors Studios to co-star in the current Tors production, "Cowboy in Africa," along with Hugh O'Brian and John Mills. . . . Miami firm, Panelfab International, has made to specifications of 20th Century-Fox a "special, pre-engineered, completely self-contained and furnished" house for star Rex Harrison to be at home in during the filming of "Doctor Dolittle," when shooting starts on Santa Lucia Island, BWI. Former Miamian Richard Fleischer, Fleischer Studio family, is directing the film, his third major film made in great part in the Caribbean area. . . . Next to join Ivan Tors North Miami Studios is Richard Carlson, who will prepare the script for "Lost Island," which begins local shooting in October. Another film scheduled for October production locally is "The Young Rebel," Falcon International production under the supervision of William Grefe, Joe Fink, and Juan Cato. . . . Recarpeting and repainting are in store for the downtown Ft. Lauderdale "Florida," according to Hal Stanton, Florida State Theatres' new Broward County area manager. "A clean-up has long been needed," said Stanton, who succeeded the late Fred Lee as area supervisor. "The Florida will continue its policy of the best of recent films on a double-bill package, and there are also plans to bring back some screen classics." In addition to physical changes, the theatre has reduced prices to 50 cents for matinees and 75 cents for evenings. The Florida was once the "flagship" for Florida State's houses and was a first-run house for years. Only when FST acquired the Plantation as a first-run house did the Florida go to second-run and lesser bookings. Only the Florida and the Colony remain of FST's former downtown Ft. Lauderdale theatres, and the latter has been closed for several years. FST's Warnor, Sunset and Lyric have all been razed in recent years. . . . Jeff Forbes, manager, Crossroads, St. Petersburg, has arranged theatre parties on "Torn Curtain" with three different groups, including employees of J. M. Fields and Food Fair Stores from a 50-mile radius, staff members of the Child Welfare Department of the Florida Department of Public Welfare, and members and guests of the Anchorage Club and the Maximo Mooring Yacht Club. . . . Television and film actor Dennis Weaver will star in "Gentle Ben," the Ivan Tors feature scheduled to start production in mid-August at Tors Miami Studios and in Western Palm Beach County. Weaver will play a flying scout for a Florida fishing fleet in the story, based on Walt Morey's 1965 Dutton award-winning book. "Gentle Ben" will be third of five features to go before the Tors cameras for 1966 production. "Namu, the Killer Whale," filmed in the Spring in the Puget Sound area, was set for an August world premiere in Seattle, and filming has begun in East Africa on "Cowboy in Africa," starring Hugh O'Brian. Others set for 1966 are "The Biggest Dog in the World" and "Tidal Wave," planned respectively for October and November starts in Miami. A sixth film, "How to Steal a Submarine," to be written and produced by Gene Levitt, is scheduled for a Jan., 1967, start in Miami and the Caribbean.

MEMPHIS

"Batman" had a successful simultaneous opening at the Memphian and Avon (West Memphis, Ark.) theatres and the Bellevue, Summer, Frayser, Skyvue, and Sunset drive-in. Wrote a local amusements editor: "Not being a Batfan, I thought the whole thing was pretty flat, man, but the three small Bat-critics I took along assured me it was 'great'!" . . . A group of local WOMPI's had an informal get-together to celebrate the birthdays of Helen Van Vulpen (Warner Bros.) and Martha Sappington (Columbia) at Luau Restaurant. . . . Local WOMPI sent a package to PFC William R. Wright in Vietnam. The soldier is the nephew of Lurlene Carothers (United Artists). . . . Film Row recoveries from recent illnesses include Johnny Gannon (Southern Theatres), Travis Carr (Paramount Pictures), and Clarence Scoggins (Film Transit). . . . Malco Theatre, Aberdeen, Miss., reopened the middle of August. . . . Yell Theatre, Yellville, Ark., reopened.

NEW HAVEN-HARTFORD

A Court of Common Pleas hearing will be held Sept. 6 on an appeal by Plainville, Conn., residents, Mr. and Mrs. Nicholas Paul, opposing the Plainville Zoning Board's recent approval of a petition by Perakos Theatre Associates, independent Connecticut circuit, to build a $1 million theatre-commercial center on Route 72, Plainville. The theatre site is across the road from P-T-A's Plainville Drive-In. The Pauls are part of a Plainville group that fought the theatre application during its many hearings before the Plainville Planning and Zoning Commission and, later, the Zoning Board. . . . Some 75 members of the Berlin Turnpike Association, representing business interests on the much-traveled Berlin Turnpike, suburban Hartford link to the Wilbur Cross and Merritt Parkways, have voted unanimously to back a proposal for a multi-purpose coliseum in the area. Elmer A. Mortensen, turnpike association president, told newsmen that the coliseum proposed for downtown Hartford's Trumbull Street Redevelopment Area would only increase the city's traffic problems. . . . Lockwood and Gordon has booked UA's "Battle for Khartoum" (new title for "Khartoum") for Aug. 24 at the Cinemara Theatre, Hartford. Same distributor's "The Greatest Story Ever Told" concludes previous evening. . . . L&G is using 24-sheet billboard ad space for the Torrington and Sky-Vue Drive-Ins in the Torrington region. . . . The New Haven Chamber of Commerce happily reported that some 20,000 new jobs will be created in the metropolitan area during the next five years. A survey of member firms shows that 12,000 to 13,000 new jobs will open within the next 18 months alone. . . . Thieves paid a predawn visit to the Parkway Drive-In, Springfield, Mass., getting away with loose cigarette vending machine change. . . . The Suffolk, Holyoke, Mass., is advertising 35 cents admission for children. . . . Air rights over the Massachusetts Turnpike extension at Newton Corners have been leased to Mark J. Waltch, who plans a $15 million development, including a theatre. The Massachusetts Turnpike Authority said the project plans must be approved by the city of Newton. . . . Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, independent Connecticut circuit, chaired a statewide managers' meeting at the New Britain home office. . . . The Amenia Theatre, Amenia, N.Y., which had a unique "Money Back Guarantee" daily policy, has closed down, and A. W. Gillet, Adams Agency, Inc., Mt. Kiscoe, N.Y., is advertising the property (3300 square feet) for lease.

NEW ORLEANS

Natives who appeared as extras in Paramount's "This Property Is Condemned," their families and friends are swelling the attendance at the Saenger where the film had its first run. Many had a grand time seeing themselves in the movie. . . . Mrs. Mary Greenbaum, Blue Ribbon Pictures, was inducted into the local WOMPI. . . . Mrs. Anna Sinopoli, Universal, has taken over the chairmanship of finance committee of the WOMPI replacing Geraldine Yeoman, Film Inspector Service, who resigned. . . . Gulf States Theatres will close on Sept. 11 the Star Drive-In, Monroe, La.; the Varia Drive-In, Jackson, Miss.; Barksdale Drive-In, Bossier City, La.; and the Sunset Drive-In, Shreveport, La. . . . Ernest Clinton has resumed showings at the Mono, Monticello, Miss, after an interruption of several months. . . . Gulf States Theatres relighted the remodeled Joy Drive-In, under the new name of Show Town U.S.A., Greenville, Miss. The spot is operated by "Hoss" Noble, partner and city manager. A new marquee, new tiled restrooms and offices, new facing on the screen, new projection booth, etc. are among the improvements. . . . Associate WOMPI Jane Ella Moriarty Birtel and her physician husband are the proud parents of a baby girl . . . MGM branch manager Hyp Arata and his wife have returned from a vacation tour of California and Las Vagas, Nevada. . . . MGM will move into their new offices in the International Trade Mart Building on Sept. 1. Already housed there are Warner Brothers, Paramount, and Blue Ribbon Pictures.

PHILADELPHIA

Hugh Owen, Paramount Pictures' eastern sales manager, was in for business conferences. . . . Budco Theatre Circuit held a cocktail and dinner party at the White Sparrow Inn, Vineland, N.J., in connection with the opening of their new Vineland Cinema located in the Vineland Shopping Center. Claude J. Schlanger was host. . . . George W. LeKates, Jr., 77, veteran theatre aide, died at his Wilmington, Del., home. For many years he was doorman at the SW Ritz, which has been demolished for highway construction. . . . Melvin Fox, Fox Enterprises, announced that the Country Club Shopping Center, Langhorne, Pa., will be the site of the newest addition to the Fox chain. Construction of the 1,000 seat facility will begin next month with the opening scheduled for early Spring, 1967. Mitchell Abromowitz, Roselyn, Pa., in the architect.

SAN ANTONIO

Fess Parker was in on a promotional tour for his 12th and latest picture, "Smoky," scheduled to open at the Texas on Sept. 1. During his stay, Parker visited Viet Nam casualties and other patients in the orthopedic and children's wards at Beach Pavilion of the Brooke Army Hospital at Fort Sam Houston. Parker will also visit Austin and Corpus Christi, Tex., on his tour. . . . A preview and cocktail party was held by Bill Rau for his new Valley-Hi D-I. Rau also operates the Bandera D-I and the Alamo Booking Center. . . . Mr. and Mrs. Melvin Quinney and sons Melvin Jr., Marvin, and Larry have returned from several weeks at Big Bend National Park in Texas. Mrs. Quinney is better known to the patrons of the Josephine as Betty, the cashier. . . . The neighborhood Josephine, managed by David Staffle, held a "sneak" of "Batman" on the same bill with two Childhood Productions, "Sleeping Beauty" and "Snow White." The attendance broke all records at the theatre. . . . Police have reprimanded and released a 15-year-old local boy picked up because of his attire bearing Nazi emblems and an Iron Cross. The youth was brought

to headquarters by detective-investigator K. R. Thuleen, who said he spotted him on a local street. The back of the youth's shirt was emblazoned with what appeared to be self made swastikas and the cross. The front of the shirt read "Born To Raise Hell." The youth told newsmen he was an advocate of Naziism, and that he was trying to form a "Hell's Angels" motorcycle club. He said he got the idea from a movie, "The Wild Angels," which had a three week run at the Texas. . . . Namus '66, supplement to the Saturday Express-News, is sponsoring a new "Namus Boat Contest" in conjunction with Cinema I and "Glass Bottom Boat" in North Star Mall and Aquarena in San Marcos, Tex. First prize is a nine foot glass bottom boat manufactured by the Dunbar-Stanley Fishing Co. Second prize is an all expense paid trip for four to Aquarena Springs Motor Hotel, including unlimited use of all entertainment facilities at Aquarena for a Saturday-Sunday weekend. Also 25 passes for two for glass bottomed boat rides at Aquarena wil be given 25 contest runners-up, and the next 25 runners-up will each receive passes for two to see the film. The film is at Cinema I. . . . Tony Richardson's production of Alan Sillitoe's "The Loneliness of the Long Distance Runner" was featured at the Aug. 19 Cinema-Arts Seminar, St. Mary's University Reinbolt Auditorium. The showing brough brought to a close the summer series. . . . "Batman" which had two special showings sponsored by K-BAT Radio at the Texas recently, opened an engagement at the Texas. The film follows the three week run of "The Wild Angels." Jerry Lewis' latest, "Three on a Couch," has been postponed indefinitely. . . . Readers of the San Antonio Express-News can win prizes in a contest sponsored by the newspapers and Interstate Theatres in honor of Alfred Hitchcock, producer-director, who has turned out his 50th feature motion picture, "Torn Curtain," which opened at the Majestic. . . . Word has been received of the recent death of Mrs. Dorothy Ray Kretzer, owner and operator of the Blanco, Blanco, Tex. Her son and daughter plan to keep the Blanco in operation. . . . Sympathy is being extended to the Coleman brothers upon the recent death of their mother. R. Q. Coleman operates the Matex at Mabank, Tex. . . . Jim Longoria, manager of the Aztec, Edinburg, Tex., is conducting a contest seeking a new name for the Aztec. The new name must be in keeping with the new policy of the Aztec which is presenting first run, art and special films from Europe. The winner is to be presented with 10 passes. Longoria also manages the Citrus and Juarez there. . . . John Flache, of the Ascarate and Colon, El Paso, Tex., was in a car accident between San Antonio and Raymondville, Tex., and suffered face lacerations. Flache will require extensive plastic surgery. The car he was driving was a total loss. . . . The back walls of the Grand, Grand Saline, Tex., caved in during a recent rainstorm.



The Sameric Theatres' Eric, East Park Shopping Center, Harrisburg, Pa., recently celebrated its first anniversary of showing 20th-Fox's "The Sound Of Music" and the theatre's third anniversary by entertaining underprivileged children of the area. Shown cutting a large birthday cake are manager Mickey Bernstein, left, and Monsignor T. S. Murray, of Catholic Charities.

SEATTLE

"Namu, the Killer Whale" premiered at the Orpheum with proceeds going to the Seattle Artificial Kidney Center. The premiere was sponsored by Sterling Theatres Co., Ivan Tors Productions, and United Artists. Former Miss America Lee Meriwether made a guest appearance at the opening ceremonies. Robin Mattson, nine-year-old child star of the picture, also appeared with Laslo Benedek, producer-director. . . . Dick Gilland is a new booker at Paramount and will be assistant to Craig Turner.

Writers Guild Welcomes Liaison With Management

LOS ANGELES—Following a meeting with Jack Valenti, newly-elected president of the Motion Picture Association of America, the Writers Guild council created a liaison committee to work with management "to deal with our mutual concern with the direction and destiny of motion pictures and television."

In a letter to Valenti, Guild president Christopher Knopf said the council was "delighted with your visit, not only because you are the first representative of the MPAA to meet with us on matters other than labor relations, but because you so eloquently expressed the desire for a continuing relationship."

Valenti, in a response to Knopf, said he was pleased to learn of the establishment of the WGAW-MPAA liaison committee and felt "the exchange of ideas between your group and mine will benefit us greatly."

The writers council appointed Knopf, screen branch president James Poe, television-radio branch president Barry Trivers, and council members Isobel Lennart and Leonard Spigelgass as their representatives on the committee.

Valenti has announced that Louis Nizer, general counsel of the MPAA, and Charles Boren, executive vice-president of the Association of Motion Picture and Television Producers, will serve with him.

L & G Plans New Theatre

WATERVILLE, ME.—Arthur H. Lockwood, president of Lockwood and Gordon, Enterprises, Inc., announced a new theatre to be erected in Waterville, Maine, on the site of the existing L & G State Theatre.

The 720 seat State Theatre and an adjacent building will be razed to make way for the new project. Plans are being prepared now for construction to be started in early spring. Opening date will be summer of 1967. The theatre will have the latest in equipment, including pushback chairs, year-round air conditioning, stereophonic sound, 35/70 mm projectors. Capacity of the theatre will be 900 seats; however, provision is being made in the plans for the future addition of a second auditorium.

A determining factor in locating the new Cinema on the site of the present State Theatre is a 700 car urban renewal parking area directly across the street.

Fox Reaps Italian Honors

TAORMINA, SICILY—Darryl F. Zanuck, 20th Century-Fox president, arrived here to attend the presentations of the Golden David of Donatello Awards, whose major honors were captured by 20th Century-Fox attractions.

Four of the awards were won by the Dino De Laurentiis production of "The Bible," which was named best picture of the year. In addition, John Huston was honored for its direction, Mario Chiari for production design, and Giuseppe Rotunno for photography.

Vincenzo Labella was honored for the direction and script of the prologue to "The Agony and the Ecstasy," while "Signore & Signori," which will be released by 20th-Fox in most territories throughout the world, exclusive of the United States, won a production award for Robert Haggiag and a direction award for Pietro Germi.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



AUGUST 24, 1966 SECTION TWO
VOL. 76, No. 3

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Halliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English

6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles

6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

ONCE UPON AN ISLAND—(CRAZY PARADISE)—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

TERROR IN THE CITY—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

DISK-O-TEK HOLIDAY—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
MAGIC WEAVER, THE—(C)—Fairy Tale
NIGHTMARE CASTLE—Barbara Steele
OH! THOSE MOST SECRET AGENTS—(C)—Franco and Ciccio
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers

6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house

6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made

6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Bleir—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English-Landav

6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

● After The Fox ..... UA
Agent for H-A-R-M ..... B U
Agony And The Ecstasy, The .... A2 Fox
● Alfie ..... Par.
Alice In Wonderland In Paris .. A1 Misc.
All Men Are Apes ..... Misc.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
● Alvarez Kelly ..... Col.
● Ambush Bay ..... A3 UA
● American Dream, An ..... WB
And Now Miguel ..... A1 U

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

- Any Wednesday ..... WB
Apache Uprising ..... A2 Par.
- Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
- Arrivederci, Baby! ..... Par.
Assault On A Queen ..... A2 Par.

B

Ballad of Love, A ..... For.
Bambi-Re. ..... A1 BV
- Bang, Bang You're Dead ..... AIP
Band of Outsiders ..... For.
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
Beach Ball ..... B Par.
- Beardless Warriors, The ..... U
Bellboy, The-Re. ..... A2 Par.
- Bells of Hell Go Ting-A-Ling-A-Ling . UA
Beau Geste ..... A1 U
Bedford Incident, The .....A2 Col.
- Bible, The ..... A1 Fox
Big T.N.T. Show, The ..... A2 AI
Big Hand for the Little Lady, A A2 WB
- Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Emb.
Blindfold ..... A2 U
Blood And Black Lace ..... B AA
Blood Bath ..... AI
- Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Boeing—Boeing ..... B Par.
- Bolshoi Ballet 67 ..... Par.
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
- Bullwhip Griffin ..... BV
Bunny Lake Is Missing ..... A3 Col.

C

- Caper Of The Golden Bulls, The .. Emb.
- Caprice ..... Fox
- Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cave Of The Living Dead ..... For.
Cavern, The ..... A2 Fox
- Chamber Of Horrors ..... WB
- Champagne Murders, The ..... U
Chase, The .....A3 Col.
Cinerama's Russian Adventure . A1 Misc.
Cinncinnati Kid, The ..... B MGM
- Circus of Blood ..... AIP
City of Fear ..... B AA
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
- Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
- Cool Ones ..... WB
- Covenant With Death, A ..... WB
- Convict Stage ..... A2 Fox
- Countess From Hong Kong, A .... U
Curse of the Voodoo ..... B AA

D

- Dangerous Days of Kiowa Jones .. MGM
Daydreamer, The ..... A1 Emb.
- Dead Heat On A Merry-Go-Round .. Col.
- Deadlier Than The Male ..... U
- Deadly Affair, The ..... Col.
- Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
- Devil In Love, The ..... WB
- Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
- Dirty Dozen, The ..... MGM
Dirty Game, The A3 A1
- Disk-O-Tek Holiday ..... AA
- Divorce Amercan Style ..... Col.
- Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
- Doctor Dolittle ..... Fox
- Doctor, You've Got To Be Kidding . MGM
Dr. Goldfoot And The Bikini Machine ..... A2 AI
- Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
- Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
- Double Man ..... WB
- Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

Ecco A1
EL CID-Re ..... A1 AA
- El Dorado ..... Par.
- El Greco ..... Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
- Enter Laughing ..... Col.

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

BANG, BANG YOU'RE DEAD—(C; S)—Tony Randall, Terry Thomas
CIRCUS OF BLOOD—(C)—Christopher Lee
DR. GOLDFOOT AND THE GIRL BOMBS—(WS; C)—Vincent Price, Fabian
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
TARZAN AND THE VALLEY OF GOLD—(PV; C)—Mike Henry, Nancy Kovack
TOKYO OLYMPIAD—(C; S)—Documentary
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
WAR—ITALIAN STYLE—Buster Keaton
WHAT'S UP TIGER LILY?—(C; S)—Woody Allen

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue

LT. ROBIN CRUSOE, U.S.N.—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience

THAT DARN CAT—C—116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

BIRDS DO IT—C—95m.—(C)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable

66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made

66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England

66028 **BORN FREE**—D—94m.—(PV; TC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family

66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama

EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karisol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)

66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue

66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

66022 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)

66052 **LITTLE ONES, THE**—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer—English-made

67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad

66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language

MAN CALLED FLINTSTONE, THE—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families

66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

MYSTERY OF THUG ISLAND—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made

66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper

66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser

66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made

66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad

THREE ON A COUCH—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back

66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help

WALK, DON'T RUN—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles

66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

WRONG BOX, THE—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
CASINO ROYALE—(PV: C)—Peter Sellers, David Niven, Ursula Andress
DEAD HEAT ON A MERRY-GO-ROUND—(C)—James Coburn, Camilla Sparv, Aldo Ray
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
KISS THE GIRLS AND MAKE THEM DIE—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
PROFESSIONALS, THE—(PV: C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE—(TC)—Glenn Ford, Stella Stevens
RINGS AROUND THE WORLD—(C)—Don Ameche
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV: C)—Richard Burton, Elizabeth Taylor
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TRAITOR'S GATE—Gary Raymond, Catherina VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
504 **LITTLE NUNS, THE**—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; C)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat Import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Benquell
JACK FROST—(C)—Natalya Sedykh—Soviet-made
MAD MONSTER PARTY—(Animagic) Boris Karloff
O.S.S. 117 MISSION FOR A KILLER—(CS)—Frederick Stafford—French-made
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PISTOL FOR RINGO—(C)—Montgomery Wood—Italian-made
ROMEO AND JULIET—(C)—Margot Fonteyn, Rudolf Nureyev—English-made
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
SPY WITH A COLD NOSE—Lawrence Harvey, Dallah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THIRD BEST SECRET AGENT, THE—(C)—Tom Adams—English-made
WACKY WORLD OF MOTHER GOOSE—(PC)—Fairy Tale

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
AROUND THE WORLD UNDER THE SEA—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
DOCTOR ZHIVAGO—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
GLASS BOTTOM BOAT, THE—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; English titles
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
LADY L—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
MARCO THE MAGNIFICENT—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made

Escape By Night ..... A2 AA
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fantastic Voyage ..... Fox
Fantomas ..... A1 For.
●Fahrenheit 451 ..... U
Faster Pussycat, Kill, Kill ..... Misc.
Father Of A Soldier ..... For.
●52 Miles To Terror ..... MGM
●Fighting Prince of Donegal, The .. BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Finger On the Trigger ..... AA
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Follow Me, Boys ..... BV
●Fortune Cookie, The ..... UA
●Fort Utah ..... Par.
●Frankenstein Conquers The World .. AIP
●Frankenstein Created Woman ..... Fox
Frankenstein Meets the Space Monsters ..... AA
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... Col.
●Funeral In Berlin ..... Par.
●Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... U
●Georgy Girl ..... A4 Col.
Ghidrah, The Three-Headed Monster ..... A2 Cont.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini ..... AI
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Git! ..... AI EMB
Glass Bottom Boat, The ..... A2 MGM
●Gnomobile, The ..... BV
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Sioux Massacre, The .... A2 Col.
Great Spy Chase, The ..... A3 AI
Greed In The Sun ..... A3 MGM
Group, The ..... B UA
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... AI U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... Cont.

H

Hamlet ..... UA
●Happiest Millionaire, The ..... BV
Harper ..... A3 WB
Harum Scarum ..... A2 MGM
●Hawaii ..... UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hill, The ..... A4 MGM
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
●Hotel Paradiso ..... A3 MGM
How Not To Rob A Department Store ..... For.
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
Human Duplicators ..... AA
●Hurry Sundown ..... Par.

I

Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Is Paris Burning? ..... Par.
Italiano Brava Gente ..... A3 EMB
It Happened Here ..... For.
●It's What's Happening ..... Col.

J

●Jack Frost ..... EMB
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.

Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

●Kaleidoscope ..... WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King And Country ..... A3 AIP
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
King Rat ..... A3 Col.
●Kiss the Girls and Make Them Die..Col.
Kwaidan ..... A2 Cont.

L

La Boheme ..... A2 WB
La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Fuga ..... C For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
●Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
●Liquidator, The ..... A3 MGM
Little Nuns, The ..... A1. Emb.
Little Ones, The ..... A2 Col.
●Little Prince And The
Eight-Headed Dragon, The ..... Col.
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... Emb.
Loved One, The ..... B MGM

M

Macabro ..... AIP
Mad Executioners, The ..... A2 Par.
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademoiselle ..... C For.
●Magic Weaver, The ..... A1 AA
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Male Companion ..... A3 For.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The ..... Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marriage On The Rocks ..... B WB
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... Cont.
Merry Wives of Windsor, The .. A2 For.
Mickey One ..... A3 Col.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
●Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
Moonwolf ..... AA
Morgan ..... A3 For.
Mozambique ..... B For.
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murder in Mississippi ..... Misc.
●Murderers' Row ..... Col.
Mutiny In Outer Space ..... AA
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
Namu, The Killer Whale ..... UA
Nanny, The ..... A3 Fox
Nevada Smith ..... A3 Par.
Never Too Late ..... A3 WB
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
North By Northwest-Re ..... A3 MGM
●Not With My Wife, You Don't .... WB

O

●Oh Dad, Poor Dad, Mama's
Hung You In the Closet and
I'm Feeling So Sad ..... Par.

MAYA—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India

6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops

6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue

6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences

6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV; MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad

6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made

6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest

6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music

6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program

6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen

6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia

6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity

6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad

6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
ONCE UPON A TIME—(TC)—Sophia Loren, Omar Sharif
PENELOPE—(PV; MC)—Natalie Wood, Dick Shawn, Peter Falk
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
SPINOUT—(MC; PV)—Elvis Presley
13—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue

6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends

6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well

6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5330 (10-6-65)—Okay entry for teen set

R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue

6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.

R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue

6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"

6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel

6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad

6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy

6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English

6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action

6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action

6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film

R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue

6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again

6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made

6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad

6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults

6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC; TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English

6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa

6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English

R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue

6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad

6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western

6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad

R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue

6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south

R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ARRIVEDERCI, BABY!—(PV; TC)—Tony Curtis, Rosanna Schiafino
BOLSHOI BALLET 67—(TC)—Bolshoi Ballet
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo

FUNERAL IN BERLIN—(C)—Michael Caine, Eva Renzi
HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
RED TOMAHAWK—(TC)—Howard Keel, Joan Caulfield
SECONDS—Rock Hudson, Salome Jens
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
SWINGER, THE—(TC)—Tony Franciosa, Ann-Margaret
WACO—(TC)—Howard Keel, Jane Russell
WARNING SHOT—(TC)—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—123m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
BATMAN—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BLUE MAX, THE—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
FANTASTIC VOYAGE—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
HOW TO STEAL A MILLION—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
MURDER GAME, THE—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
523 **REWARD, THE**—D—92m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
SMOKY—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
STAGECOACH—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
WEEKEND AT DUNKIRK—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

BIBLE, THE—(70mm; DC)—Peter O'Toole, Ava Gardner, John Huston
CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
CONVICT STAGE—Harry Lauter, Donald Barry
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

AFTER THE FOX—(C)—Peter Sellers, Victor Mature
AMBUSH BAY—Hugh O'Brian, Mickey Rooney—CouraMontoro

- ●Oh! Those Most Secret Agents AA
- ●Omicron ..... Cont.
- Once Upon An Island (Crazy Paradise) ..... AA
- ●Once Upon A Time ..... MGM
- One-Eyed Jacks-Re. ..... A3 Para.
- ●One Million Years B. C. ..... Fox
- Operation C.I.A. ..... A2 AA
- Oscar, The ..... B EMB
- Othello ..... A2 WB
- ●O.S.S. 117—Mission For A Killer ... EMB
- Our Man Flint ..... B Fox
- Out of Sight ..... A2 U

P

- Pad, The (And How To Use It) .. A3 U
- Paradise, Hawaiian Style ..... A1 Par.
- Party's Over, The ..... AA
- Patch of Blue, A ..... A3 MGM
- ●Penelope ..... MGM
- ●Picture Mommy Dead ..... A3 Emb.
- Pilgrimage For Peace ..... Misc.
- Pinocchio In Outer Space ..... A1 U
- ●Pistol For Ringo ..... EMB
- Place Called Glory, A ..... A2 Emb.
- Plague of the Zombies, The .... A2 Fox
- Plainsman, The ..... A1 U
- Planet of the Vampires, The A2 A1
- ●Prehistoric Women ..... Fox
- ●Privilege ..... U
- ●Professionals, The ..... Col.
- Promise Her Anything ..... A3 Par.
- Psychopath, The ..... A2 Par.
- Pussycat Alley ..... For.

Q

- Queen of Blood A1 A1
- ●Quiller Memorandum, The ..... Fox

R

- Racing Fever ..... B AA
- ●Rage ..... Col.
- Rage To Live, A ..... A3 UA
- Rare Breed, The ..... A1 U
- Ravagers, The ..... For.
- Rasputin—The Mad Monk ..... B Fox
- Red Line 7000 ..... B Par.
- ●Red Tomahawk ..... Par.
- ●Reluctant Astronaut, The ..... U
- Reptile, The ..... A2 Fox.
- Return From The Ashes ..... A3 UA
- Return of Mr. Moto ..... B Fox
- ●Return Of The Gunfighter ..... MGM
- ●Return of the Seven ..... UA
- Revenge of The Gladiators, The . A2 Par.
- Reward, The ..... A2 Fox
- Ride Beyond, Vengeance ..... A3 Col.
- ●Rings Around The World ..... A1 Col.
- ●River of Dollars, A ..... UA
- ●Romeo and Juliet ..... EMB
- ●Run For Your Wife ..... AA
- Russians Are Coming, The ..... A1 UA

S

- ●Sailor From Gibraltar ..... UA
- Salto ..... For.
- ●Sand Pebbles, The ..... Fox
- Sands of Beersheba ..... For.
- Sandra ..... For.
- Sands of The Kalahari ..... A3 Par.
- ●Scorpio Letters, The ..... MGM
- 2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
- ●Seconds ..... B Par.
- Secret Agent Fireball A2 A1
- Secret Agent Super Dragon .... A3 For.
- Secret Of My Success, The .. A2 MGM
- Secret Seven, The ..... A1 MGM
- Seven Slaves Against The World A2 Par.
- Seven Women ..... B MGM
- ●Shakespeare Wallah ..... A3 Cont.
- Shane-Re ..... A2 Par.
- Shepherd Girl, The ..... For.
- Shop on Main Street, The ..... A3 For.
- ●Shoot Loud, Louder, I Don't Understand ..... EMB
- Silencers, The ..... B Col.
- Singing Nun, The ..... A1 MGM
- Situation Hopeless But Not Serious ..... A2 Par.
- Sleeping Beauty, The ..... A1 For.
- Sleeping Car Murder, The ..... B For.
- Slender Thread, The ..... A2 Par.
- Smoky ..... A1 Fox
- Son Of A Gunfighter ..... A1 MGM
- Sound Of Music, The ..... A1 Fox
- Space Flight IC-1 ..... B Fox
- ●Spinout ..... A1 MGM
- ●Spirit Is Willing, The ..... Par.
- Spy In Your Eye A2 A1
- Spy Who Came In From The Cold The ..... A3 Par.
- ●Spy With A Cold Nose ..... EMB.
- Spy With My Face, The ..... B MGM
- Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Swedish Wedding Night ..... C For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
●Swinger, The ..... Par.

T

Taffy And The Jungle Hunter .. A1 AA
●Taming of the Shrew, The ..... Col.
●Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
Ten Little Indians ..... A3 For.
●10:30 P.M. SUMMER ..... UA
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terrornauts, The ..... Emb.
● Texas Across The River ..... U
That Darn Cat ..... A1 BV
That Man In Istanbul ..... A3 Col.
●Third Best Secret Agent, The .... Emb.
●13 ..... MGM
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered . Cont.
Time Of Indifference ..... B Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox
●Two Magnificent Rogues ..... UA

U

Ugly Dachshund, The ..... A1 BV
Underworld Informers ..... A2 Cont.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
Village Of The Giants ..... B Emb.
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

●Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
War Lord, The ..... A3 U
●War—Italian Style ..... AIP
●Warning Shot ..... Par.
●Way, Way Out ..... Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
●What's Up Tiger Lilly? ..... AIP
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Winter A-Go-Go ..... A2 Col.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
You Must Be Joking ..... A2 Col.
●You Only Live Twice ..... UA
●Young Warriors ..... U
Young World, A ..... C For.

BELLS OF HELL GO TING-A-LING-A-LING—(C)—Gregory Peck—Mirisch
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds, Tanya Lopert
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MATCHLESS—Patrick O'Neal, Ira Von Furstenberg—DeLaurenttis
MARAT/SADE—Royal Shakespeare Company
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
TWO MAGNIFICENT ROGUES—Clint Eastwood, Lee VanCleef, Eli Wallach
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mia Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
AND NOW MIGUEL—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
ARABESQUE—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
BEAU GESTE—MD—103m.—(TC)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
BLINDFOLD—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
INCIDENT AT PHANTOM HILL—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6411 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
MUNSTER, GO HOME—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
OUT OF SIGHT—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
PAD, THE (AND HOW TO USE IT)—CD—86m.—(C)—Brian Bedford, James Farentino, Julie Somers—5434 (8-19-66) New faces brighten comedy loaded with pathos
6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release
PLAINSMAN, THE—OD—92m.—(C)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
TORN CURTAIN—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

APPALOOSA, THE—(TS; TC)—Marlon Brando, John Saxon
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS. — DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy
552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5344 (11-3-65)—Amusing filmization
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

AMERICAN DREAM, AN—(TC, WS)—Stuart Whitman, Janet Leigh, Eleanor Parker
ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards
CHAMBER OF HORRORS—(TC)—Patrick O'Neal, Suzy Parker
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill

FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions
ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo
LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Phiippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone
RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent
SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SLEEPING CAR MURDER, THE—MD—90m.—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting, import—French-made; English titles—Seven Arts
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6603 Lemonade Joe .....March
(Karel Fiala)
6605 Oh! Those Most Secret Agents .....April
(Franco & Ciccio)
6604 The Party's Over .....April
(Oliver Reed, Louise Sorel)
Moonwolf .....May
(Carl Moehner)
Disk-O-Tek Holiday .....June
(Freddy & The Dreamers)
Once Upon An Island .....June
(Hans W. Petersen)

American-International

6521 Queen Of Blood .....March
(John Saxon)
6522 Blood Bath .....March
(William Campbell)
6601 The Dirty Game .....March
(Vittoria Gassman)
6604 Ghost In The Invisible Bikini .....April
(Tommy Kirk, Deborah Walley)
La Dolce Vita (Reissue) .....April
(Marcello Mastroianni, Anita Ekberg)
It's a Sick, Sick World .....April
(Narrated by Vincent Price)
6603 The Great Spy Chase .....May
(Bernard Blair)
6602 What's Up Tiger Lilly? .....May
(Woody Allen)
Tarzan and The Valley Of Gold .....May
(Mike Henry)
The Girl Getters .....May
(Oliver Reed, Jane Merrow)
Frankenstein Conquers The World .....June
(Nick Adams)
Fireball 500 .....June
(Frankie Avalon, Annette Funicello)
Wild Angels .....July
(Peter Fonda, Nancy Sinatra)
Bang, You're Dead .....August
(Tony Randall, Terry Thomas)

Buena Vista

Bullwhip Griffin .....April
(Susanne Pleshette, Karl Malden)
Mary Poppins (Reissue) .....June
(Julie Andrews)
Lt. Robin Crusoe, U.S.N. .....July
(Dick Van Dyke, Nancy Kwan)

Columbia

66022 The Silencers .....March
(Dean Martin, Stella Stevens)
66028 Born Free .....April
(Bill Travers)
Ride Beyond Vengeance .....April
(Chuck Connors)
66027 The Trouble With Angels .....April
(Rosalind Russell, Hayley Mills)
Mystery Of Thug Island .....May
(Guy Madison, Peter Van Eyck)
Brigand Of Kandahar .....May
(Ronald Lewis)
Guns Of Navarone (Reissue) .....May
(Gregory Peck, David Niven, Anthony Quinn)
The Texican .....June
(Audie Murphy)
Three On A Couch .....June
(Jerry Lewis, Janet Leigh)
Traitor's Gate .....June
(Gary Raymond)
Lost Command .....July
(Anthony Quinn, Michele Morgan)
Birds Do It .....August
(Soupy Sales)
Rings Around The World .....August
(Don Ameche)
Walk, Don't Run .....August
(Cary Grant)
The Man Called Flintstone .....August
(Cartoon Feature)

Continental (Walter Reade-Sterling, Inc.)

Contest Girl .....April
(Janette Scott)
Gulliver's Travels Beyond The Moon ....June
(Feature Cartoon)
McGuire, Go Home .....June
(Dirk Bogarde)
Gypsy Girl .....July
(Hayley Mills)
Dr. Who and The Daleks .....August
(Peter Cushing)

Embassy

Billy The Kid VS Dracula .....April
(Chuck Courtney)
Jesse James Meets Frankenstein's Daughter .....April
The Cat .....May
(Peggy Ann Garner)
The Tramplers .....June
(Gordon Scott)
A Man Called Adam .....July
(Sammy Davis, Jr.)
A Place Called Glory .....July
(Lex Barker)
The Tramplers .....August
(Joseph Cotten, Gordon Scott)
An Eye For An Eye .....August
(Robert Lansing)
The Main Chance .....August
(Gregoire Aslan, Tracy Reed)
Picture Mommy Dead .....August
(Don Ameche, Martha Hyer)
The Daydreamer .....August
(Paul O'Keefe, Hayley Mills)

MGM

6616 A Patch Of Blue .....March
(Sidney Poitier)
6620 The Spy With My Face .....March
(Robert Vaughn)
6624 To Trap A Spy .....March
(Robert Vaughn)
6618 Hold On! .....April
(Herman's Hermits)
6619 North By Northwest (Reissue) .....April
(Cary Grant)
6617 The Singing Nun .....April
(Debbie Reynolds)
6607 The Alphabet Murders .....May
(Tony Randall)
6621 Son Of A Gunfighter .....May
(Russ Tamblyn)
6622 Tiko and The Shark .....May
(All Tahitian Cast)
6623 The Secret Seven .....May
(Tony Russel)
Around The World Under The Sea .....June
(Lloyd Bridges, Shirley Eaton)
Maya .....June
(Clint Walker, Jay North)
The Glass Bottom Boat .....July
(Doris Day, Rod Taylor)
Lady L .....August
(Sophia Loren, Paul Newman)

Paramount

6523 Johnny Reno .....March
(Dana Andrews, Jane Russell)
6504 Promise Her Anything .....March
(Warren Beatty, Leslie Caron)
6525 The Naked Prey .....April
(Cornel Wilde)
R6524 The Ten Commandments—(Reissue) ....April
(Charlton Heston)
Last Of The Secret Agents .....May
(Allen and Rossi)
Night Of The Grizzly .....May
(Clint Walker)
R6535 Come Blow Your Horn—(Reissue) .....May
(Frank Sinatra)
R6536 All The Way (Reissue of "The Joker Is Wild" .....May
(Frank Sinatra)
R6537 One-Eyed Jacks (Reissue) .....May
(Marlon Brando)
Paradise—Hawaiian Style .....June
(Elvis Presley)
The Bellboy—(Reissue) .....June
(Jerry Lewis)
The Psychopath .....June
(Patrick Wymark)
Visit To A Small Planet—(Reissue) .....June
(Jerry Lewis)
Nevada Smith .....July
(Steve McQueen, Suzanne Pleshette)
Assault On A Queen .....August
(Frank Sinatra)
This Property Is Condemned .....August
(Natalie Wood)
Waco .....August
(Howard Keel, Jane Russell)

20th Century-Fox

Dracula—Prince of Darkness .....March
(Christopher Lee)
The Plague Of The Zombies .....March
(Andre Morell)
The Flight of The Phoenix .....April
(James Stewart)
Rasputin—The Mad Monk .....April
(Christopher Lee)
The Reptile .....April
(Noel Willman)
The Murder Game .....April
(Ken Scott)
Weekend At Dunkirk .....May
(Jean Paul Belmondo, Catherine Spaak)
Stagecoach .....June
(Ann-Margret, B. Cummings)
Modesty Blaise .....July
(Monica Vitti, Dirk Bogarde)
Batman .....August
(Adam West, Burt Ward)
How To Steal A Million .....August
(Peter O'Toole, Audrey Hepburn)

United Artists

The Group .....March
(Candice Bergen, James Broderick)
Cast A Giant Shadow .....April
(Kirk Douglas)
A Thousand Clowns .....April
(Jason Robards)
Duel At Diablo .....May
(James Garner, Sidney Poitier)
Frankie and Johnny .....May
(Elvis Presley)
Boy Did I Get A Wrong Number .....June
(Bob Hope)
What Did You Do In The War Daddy?....July
(James Coburn, Dick Shawn)
The Russians Are Coming The Russians Are Coming .....June
(Carl Reiner, Alan Arkin)
Don't Worry We'll Think Of A Title ....June
(Morey Amsterdam)
Namu, The Killer Whale .....August
(Robert Lansing)

Universal

6605 Madame X .....March
(Lana Turner)
6606 The Boy Cried Murder .....March
(Veronica Hurst, Phil Brown)
6607 A Man Could Get Killed .....April
(James Garner, Sandra Dee)
6608 Johnny Tiger .....April
(Robert Taylor)
6609 The Ghost and Mr. Chicken .....May
(Don Knotts)
6610 Gunpoint .....May
(Audie Murphy)
And Now Miguel .....June
(Guy Stockwell)
Out Of Sight .....June
(Jonathan Daly)
Blindfold .....June
(Rock Hudson, Claudia Cardinale)
Munster, Go Home .....July
(Fred Gwynne, Yvonne DeCarlo)
Incident At Phantom Hill .....July
(Robert Fuller, Joselyn Lane)
Arabesque .....July
(Gregory Peck, Sophia Loren)
The Torn Curtain .....August
(Paul Newman, Julie Andrews)
Beau Geste .....August
(Guy Stockwell, Doug McClure)

Warners

558 Stop The World—I Want To Get Off ....May
(Tony Tanner, Millicent Martin)
A Big Hand For The Little Lady .....June
(Henry Fonda, Joanne Woodward)
Battle Of The Bulge .....July
(Henry Fonda, Robert Ryan)
A Fine Madness .....July
(Sean Connery)
Who's Afraid Of Virginia Woolf? ....August
(Elizabeth Taylor, Richard Burton)

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EXHIBITOR

AUGUST 31, 1966 Volume 76 Number 4

IN TWO SECTIONS • THIS IS SECTION ONE



Dialogue About The English Way

(See Page 5)

MPAA Joins Hunt For New Talent

(See Page 12)

Elizabeth McCaffrey Ziegler, better known to Film Row friends as "Miss Mac," was honored Aug. 29 by the Philadelphia motion picture industry with a testimonial dinner on the occasion of her retirement as United Artists office manager after 46 years with the company. Congratulations, Miss Mac.

THE INMATES MAKE THE RULES • • • *see editorial—page 3*

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Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGavern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Cursan Ave., Los Angeles, Calif., 90036, London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nanomaker, feature editor; Mel Konecaff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years an application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

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MOTION PICTURE EXHIBITOR

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Volume 76 • No. 4 August 31, 1966 Our 48th Year

THE INMATES MAKE THE RULES

"THERE IS NOTHING WRONG with the motion picture business that good pictures can't cure." That's as true today as it was when an industry pioneer first said it. However, it could stand a slight alteration. It would be more accurate to say, "There is nothing wrong with the motion picture business that good pictures sold and played off intelligently can't cure."

We are fortunate enough to have our share of good pictures these days, but a greedy chase for a fast buck on the part of some distributors and some exhibitors is seriously hurting their potential.

In many key areas, the motion picture industry has been referred to as a "first-run jungle." Established patterns of clearance and playoff are crumbling, and confusion and chaos are taking their place. Philadelphia must rank high on anybody's list of territories in which business is conducted in a "dog-eat-dog" manner. The way in which top product is devoured is nothing short of suicidal.

Currently, Warner Bros.' blockbuster, "WHO'S AFRAID OF VIRGINIA WOOLF?" is enjoying exceptional business at the downtown Stanley Theatre as elsewhere. At the same time, the new Eric Theatre in Pennsauken, N.J., two miles from Philadelphia, is advertising "VIRGINIA WOOLF" and Universal's "TORN CURTAIN," another top downtown film, as a double bill. Reliable reports indicate that "TORN CURTAIN" was booked for three weeks on a bid of $16,500, against top percentage terms. "VIRGINIA WOOLF" was obtained on a bid of $65,000, it is rumored. When the theatre tried to take "CURTAIN" off and replace it with "WOOLF," Universal went to court and obtained an injunction against such a move. The exhibitor, determined to get a jump on his opposition, advertised the astounding double bill.

The madness doesn't end there. The nearby Quakertown Drive-In advertises "VIRGINIA WOOLF" and Paramount's "THIS PROPERTY IS CONDEMNED" as a double feature. Drive-ins understandably desire a natural break to permit maximum expenditures in the concession area, but such a policy remains a shameful waste of top film product.

Drive-ins started years ago playing last run features and offering double bills and free admission for children as understandable inducements to patrons. Their status has changed to a point where they compete for first-run top product. Perhaps a re-evaluation of some of their policies would be in order. In a few isolated cases, drive-ins playing top product have shown single bills and charged for children, but the percentage is very small indeed.

United Artists' crowd-pleasing comedy, "THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING" is another example of a top film playing downtown and outlying engagements simultaneously. Many theatres were booked to play the film 30 days after opening in downtown Philadelphia. It is rumored that there was some kind of gentlemen's agreement that these theatres would not jump the gun in advertising the attraction so that some measure of protection would be afforded the downtown house charging $2.50 admission. However, the Lawrence Park and Merben Theatres in the Philadelphia area couldn't wait. On Aug. 24, they announced in local newspapers that "RUSSIANS" would open on Aug. 31.

The playoff of top films is thus accomplished in a haphazard, crazy-quilt manner that must in the end harm the entire industry. If there existed any understanding of the other fellow's problems, such actions would be impossible. However, too many industryites act as if they were in a fly-by-night business and had to grab the loot and run for the hills.

The result is bitterness, confusion, spiraling film costs, and law suits. The answers, however, will never be found in the courts. They will only be found when distributors and exhibitors learn to treat each other like businessmen instead of enemies.

In most instances, the "right" thing is also the "businesslike" thing. Without some sense of ethical behavior and fair play, the industry will remain a "first-run jungle," and asylum in which the inmates make the rules.

EDITOR'S NOTE: As this issue went to press, the Eric, Pennsauken, was still playing the "VIRGINIA WOOLF"–"TORN CURTAIN" combination. Terms for "TORN CURTAIN" were 60 *per cent the first week and* 50 *per cent the second week, according to Film Row gossip. Terms for "VIRGINIA WOOLF" were rumored to be* 60 *per cent for the first two weeks. This means that the theatre is contractually obligated to pay* 110 *per cent of its gross as film rental, and at those prices it's mighty hard to show a profit. That's what we mean by a "first-run jungle."*

SALUTE TO WARNER BROS.

APPROXIMATELY FOUR DECADES AGO, Warner Bros. introduced Vitaphone in John Barrymore's "DON JUAN." Accompanying shorts featured musical stars Giovanni Martinelli, Marian Talley, and Mischa Elman, and film czar Will Hays addressed the audience from the screen. The sound was on records, and the difficult synchronization task made it necessary to have two men in the booth for the first time. It was a triumph for Jack L. Warner. Warner Bros. made the big sound breakthrough with Al Jolson's "THE JAZZ SINGER." The industry would never again be the same.

We remember breaking all attendance records with these pictures at the old Jackson Theatre, Philadelphia. Warner Bros. is still furnishing boxoffice hits and theatrical excitement for exhibitors and the public. As the company approaches a golden anniversary, we'd like to salute Jack Warner and all his troops. Warner Bros. happily is still coming up with young and exciting new ideas for the motion picture industry.

Their eyes are on the future.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Sidney Cooper, vice-president of United Screen Arts, and **Marilyn Saltzman** were married in New York.

Patricia de Jager, editor of SILVER SCREEN and SCREENLAND magazines, and **Norman Eisen,** president of Neo-Graphics, Inc., were married. They will live in Manhattan.

Obituaries

Marvin "Buck" Brown, 41, supervisor for Roth Enterprises, Inc., and owner of the Ranch and 301 drive-ins in Maryland, died. He is survived by his wife and two daughters.

Francis X. Bushman, 83, the great lover of the silent screen who made a comeback through radio and television, died at his Pacific Palisades home.

H. L. Robinson, Sr., 72, died in Bronxville, N.Y. He retired in 1965 after 34 years with Warner Bros. theatre and distribution department.

Va. Exhibs Win Tax Fight

RICHMOND, VA.—Jerome Gordon, president, Virginia Motion Picture Theatre Association, thanked its legislative committee composed of Roy Richardson, chairman; Seymour Hoffman and T. I. Martin for their successful efforts in the campaign for exemption from the Virginia sales and use tax.

Due to the efforts of the committee, State Tax Commissioner C. R. Horrissett ruled that the state sales tax is not applicable to the rental of motion picture films in theatres.

Retrenchment For U.S.A.

NEW YORK—Robert LeBuhn, president of United Screen Arts, Inc., announced a retrenchment and regrouping policy for the company due to a lack of suitable product for distribution.

LeBuhn stated that United Screen Arts field offices would close temporarily until such time as a regular flow of product could be obtained.

Prudential Names Turner

NEW YORK—John Turner, former United Artists division manager for the New York metropolitan area, has been named by the Prudential Theatre Circuit to the position of head film buyer for the Milwaukee area.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., AUG. 29

Fox Earnings Soaring As "Music" Sets Pace

NEW YORK—Darryl F. Zanuck, president of 20th Century-Fox Film Corporation, reported that film rentals in the first half of 1966 from feature pictures, including television and film series specifically produced for television, reached a record high of $97,502,000 for a six month period. These revenues were 61 per cent higher than the $60,469,000 in the first half of 1965.

Gross earnings before taxes in the first half of 1966 amounted to $11,534,000, an increase of 72 per cent over the $6,715,000 earned before taxes in the first half of 1965.

Net earnings after federal and foreign income taxes in the first six months of this year amounted to $6,110,000, equal to $2.13 per share on 2,866,208 shares outstanding. This compares with net earnings of $5,811,000, equal to $2.03 per share in the first half of 1965, when carry-forward tax credits eliminated federal income tax obligations.

Net earnings of the corporation in the second quarter alone were $3,062,000 after taxes, equal to $1.07 per share, as compared with net earnings of $2,912,000, or $1.02 per share in the second quarter of 1965.

"Earnings so far this year," Zanuck stated, "are in line with our expectations and reflect the very strong and sustained program of our company." He reported that "The Sound Of Music" continues as the largest contributor to theatrical film income. It has a world-wide film rental of $60,044,000 as of Aug. 20.

UA Net At New High

NEW YORK—Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president, announced that the net earnings of United Artists Corporation for the first half of 1966 amounted to $7,541,000 ($1.78 per share) after provision for income taxes of $7,340,000. This compares with net earnings of $6,189,000 ($1.46 per share) for the first six months of 1965. The stated earnings per share are based on 4,239,818 shares outstanding as at July 2, 1966.

These earnings represent the highest six months earnings in the history of the company.

The company's worldwide gross income for the first half of 1966 totalled $93,848,000, as compared with $95,543,000 for the same period of 1965.

BROADWAY GROSSES

"Alfie," "Walk" Open Big

NEW YORK—Paramount's "Alfie" and Columbia's "Walk, Don't Run" were strong new entries.

"HOW TO STEAL A MILLION" (20th-Fox). Radio City Music Hall reported $114,000 for Thursday through Sunday. The seventh week was estimated at $188,000.

"WALK, DON'T RUN" (Columbia). Loew's State showed impressive $34,500 for first week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $45,000 for the 78th week.

"THE RUSSIANS ARE COMING THE RUSSIANS ARE COMING" (UA). Astor showed $12,500 for fourth and last week.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $46,500 on the 10th week.

"TORN CURTAIN" (Universal). De Mille announced $25,000 for the fifth week.

"DR. ZHIVAGO" (MGM). Capitol stated that the 36th week was $31,000.

"ALFIE" (Paramount). New Embassy headed for house record with $38,000 in first week.

"THIS PROPERTY IS CONDEMNED" (Paramount). Victoria took in $11,500 for fourth and final week.

"KHARTOUM" (UA). Warner Cinerama had $31,000 for the sixth week.

"KALEIDOSCOPE"

Warner Bros.' "Kaleidoscope" is clever, kooky, and vastly entertaining. It is played fast and furiously by a talented, exuberant cast and builds up considerable excitement and suspense to accompany a solid measure of cinematic fun.

Warren Beatty makes the best impression of his career as a shady but very attractive gambler with a sensational gimmick. Susannah York is delightful as his pretty sidekick who deals in kooky teenage fashions and spicy adult games. Support by a highly talented group of players, particularly Clive Revill, is first-rate, and direction and production never falter.

Audiences are in for a rollicking good time, and that's what going to the movies is all about. Watch it take off like a skyrocket with a Radio City Music Hall engagement as the first explosion.

JAY EMANUEL

NO ISSUE NEXT WEEK

MOTION PICTURE EXHIBITOR, as is its annual custom, will not publish next week to give a hard-working staff a well-earned vacation Labor Day week. But we'll be back with renewed vitality for the issue of Sept. 14th.

A Dialogue About The English Way

Publisher Quizzes Editor About British Film Scene; Learns What Constitutes Industry Buyer's Market

Jay Emanuel, publisher of MOTION PICTURE EXHIBITOR, recently returned from an annual visit abroad and a first-hand look at the film scene, particularly in England. Intrigued by what has been referred to as a "buyer's market" and an industry that seemingly operates without the suspicion and distrust that continually mar the industry image in the United States, he questioned MPE London editor Jock MacGregor, who provided the following analysis. Convinced that American exhibitors would be interested in the buying and selling of film without competitive bidding, blind bidding, and unconscionably high film rentals, we are printing the highlights from the Emanuel-MacGregor informal discussions. The questions are the publisher's. MacGregor, calling on a wealth of experience and a deep understanding of the British film scene, answers them as best he can:

What effect is the current British austerity program having on the motion picture industry?

In common with other British industries, motion pictures are feeling the full effect of the Wilson crunch and various economy steps. Ironically, production has been at its most successful for many years. Currently, no less than 80 top features, including 67 in colour, are either shooting or awaiting release. Recently, no less than 27 features, three tv series, and one children's feature were shooting.

It is early to know exactly how the studios will be affected, but money for production will be increasingly hard to get. It is not known if banks will be able to advance money for American participation here. It is assumed that such loans will not be available for British producers.

The Selective Employment Tax (SET) which stars in October is a further headache. A tax of $3.50 is to be paid on every employee (part timers included)—$1.75 on women—weekly. Manufacturers will receive the payments back at a later date, plus in some cases a bonus.

Film production in all other conditions is regarded as manufacturing, but not in this case. A big effort has been made for reclassification, so far without success. Ironically, the manufacturers of film and the laboratories do qualify for the full rebate.

Your studios are busy, and a lot of that activity is American in origin. We hear a lot of talk about "runaway" production in the U.S. What is the British reaction to these "runaways"?

Currently, every major American distributor is involved in film production here. In some cases, no effort is being made for the production to come within the stipulations for British films and qualify for the Eady Levy.

Some American pictures have had very lengthy schedules, and the producers are causing friction with the British for unnecessary extravagances which will ultimately up production costs for all.

Divorcement is a reality in the United States. Some of your recent columns indicate that there are those in England who would like to see the same thing happen here. What's new on that front?

British film interests have been taking their time during the past few months as they have been waiting the finding of the Monopolies Commission investigation into the supply of films to cinemas. The report is now complete and in the hands of the president of the Board of Trade.

Some independent producers want to see this force divorcement on the circuits. This will not help production because every worthwhile (and many not so worthwhile) pictures get bookings. It is then up to the picture to see it through.

The circuits are marking time pending the report. If they are to be broken up, they see no point in investing in improvements to benefit others.

The manner in which films play off is very different here than in the U.S. I'm sure it remains a great mystery to most U.S. theatremen. Can you clear up that mystery for us?

There are now about 1970 cinemas operative in the UK, but the booking power remains with the Rank and Associated British circuits. The former offers about 250 basic dates and the latter 234. Both have more cinemas, but these do not always take respective circuit releases. They may be roadshow or Cinerama houses.

These circuit houses set the release pattern for the market for most are first rate large theatres, well run and in good positions. They dominate the important London area which represents 20–30 per cent of the market potential.

Through streamlining and rationalisation, the UK has become a buyer's market which generally can absorb to the full only two release programs a week. These may consist of a big picture ("Magnificent Men in Their Flying Machines"); a unit program ("Patch of Blue"—"Made in Paris": both pictures getting 50/50 billing); or straight double feature programs with the second taking less than 50 percent billings. Some weeks, the Rank theatres and the independents taking the release are split two ways and two different programs are offered.

What about the quota system? How does that work?

Theatres have to play 30 per cent British top features and 25 per cent supporting programs (newsreels count as British). Independents can get reductions or total exemption if in highly competitive positions, running art policies, or taking less than $350 weekly. 70mm pictures are neutral.

The circuits are exceeding their quotas by big margins. ABC played 51 per cent and Rank nearly 40 per cent. Defaults are mainly with small, unimportant cinemas in highly competitive areas. There has not been a prosecution for years.

How is it determined which circuit plays which films, and where does the independent exhibitor fit in?

The circuits have their traditional suppliers. Rank has first call on Rank, Universal, 20th-Fox, UA, Columbia, and Disney product. ABC has first call on Associated British, Warner, MGM, Paramount, Anglo, American International, Allied Artists, Jim Carreras' Hammer Films, irrespective of who releases them.

British Lion has no affiliations. Once they liked their product to be completed and for it

(*Continued on page* 8)







Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, recently visited the Associated British Elstree Studios in England. Shown, left, are James Wallis, managing director of ABP; Emanuel; Roger Moore, star of the long running tv series, "The Saint"; William Hall, film correspondent, London Evening News; David Jones, ABP director of advertising and publicity; and Jock MacGregor, MPE's London editor; center, director Franklyn Schaffner; Emanuel; and producer Hal E. Chester on the set of his color film for Warner Bros. release, "The Double Man"; and, right, on the set of "The Saint," MacGregor; Hall; Moore; Liz Goldsmith, beauty contest winner; Emanuel; and Diana Killick, a friend of Miss Goldsmith.

Buena Vista "Follow Me" Campaign Features "Evening With Disney"

NEW YORK—Buena Vista has just concluded a series of 10 Exhibitor's Family Previews of Walt Disney's "Follow Me, Boys!," its Christmas release, as the first step in an unprecedented marketing plan that will culminate in early December with a nationwide event called "An Evening With Walt Disney."

The first Exhibitor's Family Preview was held in Dallas. Roy O. Disney, chairman of the board of Walt Disney Productions, headed a Disney-Buena Vista contingent that arrived via the company plane with a special pre-release print of "Follow Me, Boys." They acted as hosts to an invited audience of 250, including exhibitors and their families.

In outlining the concept of "An Evening with Walt Disney," Buena Vista president Irving H. Ludwig explained that on a single given night in early December, 200 theatres in cities throughout the country will be given over to Invitational Premiere Previews of "Follow Me, Boys!" Each theatre will be filled to capacity with guests invited on the basis of their influence in the community, "from media people to youth group leaders, from educators to the cop on the beat.

"The management of each theatre will act as host on behalf of Walt Disney, and all the packaging of the event will proclaim a gala occasion—announcement ads, following-day ads, special theatre decorations, souvenir programs, and everything else that such an occasion calls for. Each city will participate in an important local event, and the entire country will join in a unique national experience.

"We expect approximately 200,000 'first nighters,'" Ludwig declared. "This is the opposite of a sneak preview. We want everyone to know about An Evening with Walt Disney and about Walt Disney's extraordinary motion picture, 'Follow Me, Boys!' We believe that this is the way to spread the word."

Ludwig went on to say that the Evening with Walt Disney is just one part of a total marketing effort for the Disney holiday attraction. A saturation tv campaign, starting in early September, will spearhead the earlier phase of the campaign, and following the Evening with Walt Disney showings there will be an all-out, all-media campaign that will continue right through the holiday period and into 1967.

"Our job now is to present 'Follow Me, Boys!' and the marketing concept to the nation's showmen, and to enlist them as the cornerstone of our working team. I know they will respond enthusiastically to our invitation to act as hosts on behalf of Walt Disney in December."

"FOLLOW ME, BOYS"

If you've read the accompanying news story, you know that Buena Vista's "FOLLOW ME, BOYS" is going to hit 200 of the nation's theatres for the Christmas season as one of the most heavily pre-sold properties in screen history.

We are happy to add the observation that all the hoopla is well justified. Here is another Disney blockbuster for family audiences everywhere, with Fred MacMurray at his best, supported by a cast and story that provides the kind of fun for which the Disney name is famous.

Nobody sells a film harder, and nobody sells a film better than the Disney organization. We attended the preview screening and meeting in Philadelphia, and Buena Vista president Irving Ludwig generated enthusiasm and excitement that will carry the picture to top grosses.

It looks like a very merry Christmas for exhibitors everywhere.

JAY EMANUEL

SW Shifts Personnel

ALBANY—Supervision of Stanley Warner theatres in Albany, Troy and Utica were shifted from the New Jersey—New York State to the New Haven zone, directed by James A. Totman. All reports were routed to the Connecticut city, effective Aug. 24.

The shift back to New Haven followed the transfer of zone manager Charles A. Smakwitz to the position of national director for advertising, publicity and public relations, and the dispatch of Henry Burger from the latter to Smakwitz's former zone job. President S. H. Fabian made the changes.

Trans-Beacon Buys Pan World

NEW YORK—Sheldon Smerling, president of Trans-Beacon Corporation, and George Waldman, owner of Pan World Film Exchange, have announced the purchase by Trans-Beacon Film Distributing Co., Inc., a wholly-owned subsidiary of Trans-Beacon Corporation (American Stock Exchange), of certain of the assets and the business of Pan World, independent motion picture distributor in the New York, Buffalo, and Albany areas. The purchase was for an undisclosed amount of cash.

Trans-Beacon will operate the existing Pan World exchanges in New York, Buffalo, and Albany with George Waldman as general manager and Howard Mahler as district manager for the three exchange cities.

Kraemer Resigns After UC Acquires Schine Chain

ALBANY—The resignation of Schine circuit chief booker Bill Kraemer, on the heels of United Cinemas' acquisition of 52 Schine houses in five states, triggered speculation in Albany film circles that other changes might be coming.

News releases by United Cinema had stated that all department heads and ex-Schine home office employees at Gloversville would be retaincd by the new owners. The same went for house managers and their staffs, according to the press.

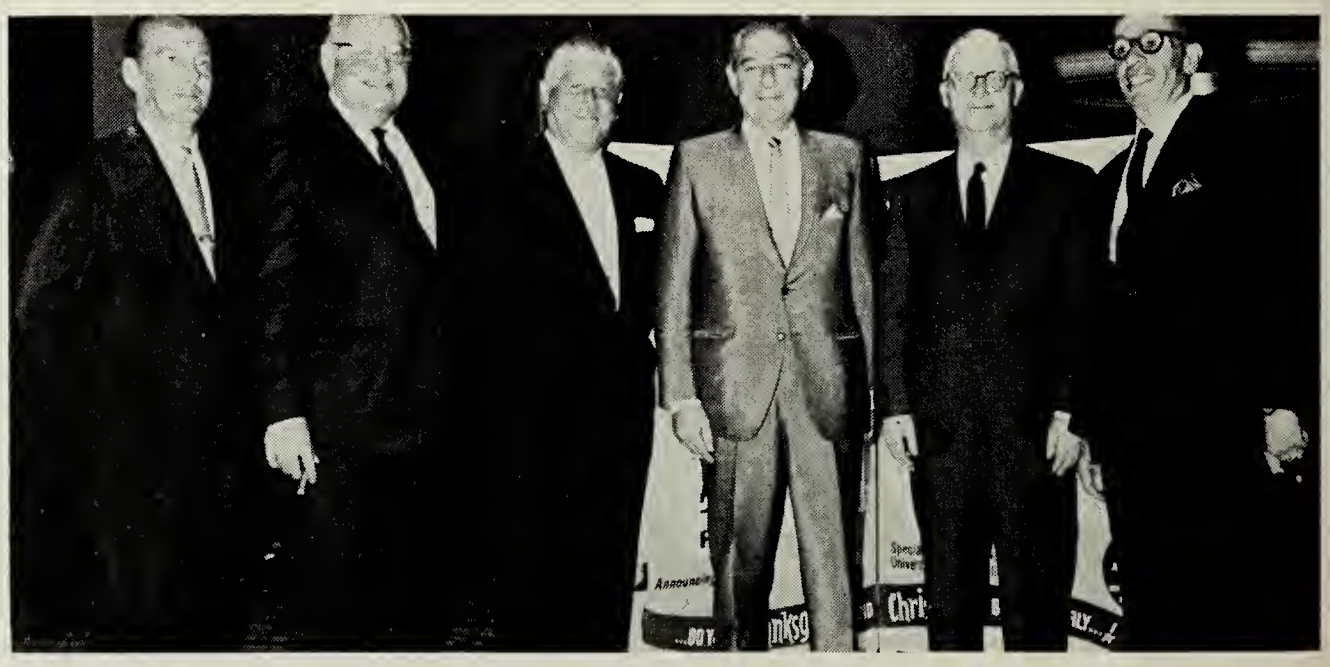
The position of the departed Kraemer was not to be filled, insiders here reported. Kraemer, employed at the Gloversville base for more than 20 years, had occupied desk space in the office of chief film buyer George V. Lynch. He was considered one of the "team" guiding the destinies of Schine theatres, after Donald Schine retired in July, 1965. The other key officials were Lynch, Lou Hart (general manager), and Charles A. Horwitz (named "supervisor" by president J. Myer Schine. after the latter's nephew quit). Horwitz, who had been director of personnel for Schine theatres and hotels, subsequently left to take the position of general manager at the new $4 million Saratoga Performing Arts Center. Hart was appointed executive director of theatres for United Cinemas. Albany filmdom believed the highly valued Lynch also would continue with UC.

Could any other "home" staffers go, and would there eventually be a shift of the location to another city, were the questions being asked here.

Semenenko Plans Retirement

BOSTON—One of the best known men in the country in film industry financial circles, Serge Semenenko, vice-chairman of the First National Bank of Boston, will retire in 1968 under the bank's mandatory retirement age of 65. Semenenko, a member of the board of directors of Warner Bros. Pictures for many years, has a quarter of a century association with the film industry.

He was one of the first bankers to underwrite motion picture corporations and has been identified with many financing projects for production-distribution companies, theatre companies, and producers.



Chicago exhibitors recently attended "A Day With Universal" and screenings of "Texas Across The River" and "Gambit" at the Esquire Theatre. From left to right are Herb Martinez, Chicago U branch manager; Peter Rosian, U regional sales manager; Milton R. Rackmil, president of Universal; Henry Plitt, president, Balaban and Katz Theatres; Henry H. "Hi" Martin, U vice-president and general sales manager; Harry Lustgarten, vice-president in charge of film buying for Balaban and Katz.

A MAN SET APART BY HIS COURAGE...
A PICTURE SET APART BY ITS GREATNESS...



Sidney J. Furie, director of 'The Ipcress File', captures the mood and meaning of a great adventure!

THE APPALOOSA

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World Premiere Wednesday, Sept. 14th!
WALTER READE'S
DeMILLE & BARONET THEATRES, NEW YORK

To Be Released Nationally in October!

it's a 🌐 *year!*

(*Continued from page 5*)

then to be offered to the circuit of their choice. Now they are not sure but are practically out of business anyway.

In many areas, theatres are now virtually in a geographical position to play two weekly releses to the fullest advantage.

Where an ABC or Rank theatre does not exist, an independent will automatically take the Rank or ABC split accordingly, and in many areas play concurrently. Where there are two Rank houses and no ABC, one will take the ABC split and vice versa. Where a circuit has a solus booking situation, it will play the best of the week's available product irrespective of whose ego is offended.

Traditional trading practices are also respected. A circuit house will play its split or what it can pick up rather than take the other circuit's split even when it is a big hit if it has been going to an independent.

Nuneaton is a case in point. ABC has a 1700 seater, and a couple of small independents take the Rank split. ABC, when it sees that the independents have not fully booked a hit, will take it as a re-run later.

American exhibitors are currently up in arms over the evils of blind bidding. Why don't I hear British exhibitors complaining about this?

Under the Quota Act, no film may be booked before trade show which must be announced at least seven days in advance in the Daily Cinema, and no booking may be effected more than six months in advance of play date. Block booking is officially forbidden. Today, most distributors would sooner have extended runs for the hits and forget the lame ones rather than waste the restricted playing time and probably be faced with an adjustment of terms. In practice, there is a good deal of pencilling in of dates, but we don't talk about it.

In practice, many exhibitors knowing the circuit product is available to them do not confirm until they have seen it and know how the pre-releases have gone.

A little time back, there was a move by independents for trade shows to be a minimum of six weeks before release. I should say on average they are nearer a month save for something which is being rushed out like a Beatle film.

Who determines what constitutes a "program"? What happens after first-run engagements and where do the independent distributors go for dates?

The two circuit bookers do to a great extent decide what constitutes a program or a combination and when it should go out. There is, of course, negotiation and argument here. Both are very strong against playing "X—Adults Only" pictures in the best houses at prime holiday times. Indeed, Rank tries not to book horror pictures at all in its main halls.

This policy means that two programs are made available every week of the year in an orderly manner. The circuits as much as the distributors want to make money for their shareholders.

Currently, there are just too many pictures for two regular outlets (even though of late they have had trouble arranging programs) but not enough for three. Nevertheless, there are a number of pictures on the shelf.

Distributors can put these out and pick up very useful booking sheets. In actual fact, this can be more profitable for many pictures than having a circuit release. Less print and advertising charges are involved. A picture can get a circuit release and still not cover prints, advertising, and distribution charges if it is not a hit.

After opening in the West End, movies will generally play for a few weeks. The general release consists of playing London and Hoe Counties neighbourhood threatres North of the Thames one week and South the next. Since a number of threatres have choice of both programs bookings can vary between 30 and 60 and upwards in the north and up to 50 in the south. While there are some 35 theatres which take off-circuit bookings, reissues, and anything they can get, there are few real second run houses in the London area.

Pictures will then fan out into the provinces in varying patterns. Some are released in zones to get the best value from locality and other advertising. Key cities may run in any order and give extetnded runs—this annoys some subsequent run independents. In addition, there will be pre-releases at seaside resorts.

Is there some kind of clearance arrangement that protects first-run theatres?

These are based on a long practice. They are mutually agreed by the Cinema Exhibitors Association and Kinema Renters Society. Practically every month, a few cases are reviewed by a joint committee and revised or rejected on changed circumstances.

They are based on trading traditions. Key centres have priorities and can bar a large area. It is not impossible for a first run Glasgow to bar the rest of Scotland, but then London West End has first run priority generally on the entire country.

70mm bars are extensive, but it is hard to give a definite mileage basis. It is generally a case of geography. Birmingham may have a 50 mile plus bar; Manchester would have a 50 mile in some directions but would not bar Liverpool first run (35 miles). It is alleged that there is a 25 mile bar on 70mm equipment. There is evidence for and against this. It could be an excuse of exhibitors not wishing to invest.

It all sounds very well organized, but it leaves me wondering how the independents compete against Rank and ABC. Do they settle for scraps, or what?

Few independent key houses remain in big cities, though in many large towns neither ABC nor Rank is represented.

In few situations are the circuit houses inferior to the indedendents.

Some independent circuits are apt to use their buying power to improve the booking status of houses that they take over, sometimes at the expense of bigger independent houses. Indeed, many would sooner have a circuit to an independent circuit in competition. Product is not less available, and rentals and terms can be better.

With rationalisation, Rank decided to merge its Odeon and Gaumont circuits. This was worked out with the Board of Trade approval. In each district, the product was earmarked for the beteer house; in some places, this even proved to be the independent cinema which had been taking the Odeon split as at Kinston on Thames where Granada plays the Rank release and the Odeon whatever it can get or road shows.

The houses which were not involved either went over to Bingo, tenpins, were closed, or adopted other policies. Some are used for road shows and showcasing while others play whatever is available or re-runs.

For some time, there were periodic third releases, but these have been dropped as some 30 prints and extra advertising were required. In the provinces, a useful number of theatres are available for this product, and less prints are required.

Distributors are now happier to keep the prints down and advertise such pictures only at local levels. In this manner, several independent distributors are doing nicely catering for this field and watching for a weak circuit release which invariably means more dates for them.

The majors are not interested in this market; it is an embarrassment to them in fact. They are selling at a disadvantage, and exhibitors will emphasise to them that they realise the pitcure has been turned down by the circuit or it wouldn't be offered to them. Actually, the circuits pick up much of this product for many of their houses when a program goes sour.

There are moves to recreate a third circuit, but this would not be practical. It's one thing to get a third circuit, but an audience also has to be found. An art or off-beat circuit in suitable locations is a possibility.

Independent producers are far more worried about the situation—and then only when they have a stinker on their hands—than independent exhibitors who really overall benefit through the circuit policies.

No worthwhile picture has been denied a circuit release for a long time. It is of course possible that some rejected picture would do no worse than some of the accepted ones.

The present pattern allows a hit to make a fortune. A picture like "Thunderball," thanks to capacity, holdovers, re-runs, and maximum subsequent runs, can top the $3,000,000 mark and still collect its Eady Levy. Another picture with the same potential is lucky to take $175,000.

The audience is there for the picture it wants to see. Two pictures can go great in the same week, and the following week neither does anything.

We are always involved in some controversy or other about political censorship or religious pressures against film "immorality" or something similar. How does England handle such problems?

The American Catholic censorship rulings have no bearing here and are not followed.

The Censorship Board maintained by the trade is independent and has three categories:

'U'—Universal: children can attend unaccompanied

'A'—Adults: under 16s must be accompanied

'X'—Under no circumstances may under-16s attend.

Local authorities normally accept these registrations but can revise them and also pass pictures for their areas which have been refused censor certificates.

The censor charges on a per reel basis. There is no charge for rejected films.

Some authorities do not permit 'X' films on Sundays. Others only when the booking is for a minimum of four days.

A few cinema are getting around censorship by running as clubs but the whisper is that they are feeling the pinch. Patrons are allegedly not renewing membership.

The Windmill which started as a cinema with a pretty lurid policy has been taken over

(*Continued on page 13*)

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Dallas Review Board In 7th Month; Future Still Is With The Courts

DALLAS, TEX.—Dallas' once controversial movie classification ordinance is seven months old, but nobody seems to care very much, according to Bob Sloan, staff writer for the DALLAS TIMES HERALD.

The Motion Picture Classification Board, created by the ordinance meets every Wednesday to classify all the new pictures that come to Dallas. In most cases the board routinely classifies the film the way the exhibitor wants —either "suitable" or "unsuitable"—for young persons under 16.

If the film gets the "unsuitable" stamp, as 167 have so far this year, the theatre owner has to put up a sign and mark his newspaper ads to that affect. If they don't, they could be fined up to $200.

Attorney Jerry Williamson in the city attorney's office said most of the exhibitors comply with this rule. "Every now and then we find an ad that doesn't have the phrase ('not suitable for young persons'). We give the man a call and the next day his ad is corrected. We're not going to get hardnosed about this thing unless we have to," he said.

The ordinance also says the exhibitor has to use "reasonable diligence" in seeing that no child under 16 gets in to see a picture with an "unsuitable" classification. But apparently no one is checking to see if the theatres are stopping the kids.

"We don't have any evidence that the theatre owners are openly trying to violate the ordinance," Williamson said. "There have been no complaints against a theatre owner, and we enforce this ordinance only when there is a complaint."

A complaint can come from a citizen, he said, or from the police. "The police do make periodic checks of the theatres to see if they have the "unsuitable" notice displayed. They also check with the ticket seller every so often to see if she has been letting any children in," he added.

The city fought long and hard to get an ordinance that would stand up in the courts. The theatre owners have been fighting just as hard to get the ordinance thrown out as unconstitutional.

Even now the case is before the Fifth Court of Appeals in New Orleans. If the court says the ordinance is legal, the theatre owners plan to appeal to the U. S. Supreme Court. If the New Orleans judge rules in favor of the theatres, the city will appeal.

"Right now we are just waiting to see what happens," Williamson said. The movie operators have agreed to live with the ordinance during the court fight. And as long as they are not violating the law in our faces, we aren't worrying about strict enforcement."

Chikofsky Landau/Unger VP

NEW YORK—Murray J. Chikofsky has been named vice-president for legal and business affairs of The Landau/Unger Co., it was announced by Ely Landau, president.

Prior to joining The Landau/Unger Co., Chikofsky was corporate secretary and head of the legal division of Movielab, Inc.

He previously served for more than 20 years with 20th Century-Fox, where he was assistant house counsel and house counsel for De Luxe Laboratories, wholly-owned subsidiary of 20th-Fox.



Carl Peppercorn, left, and Irving Wormser recently announced the founding of their own film distribution-production company, Peppercorn-Wormser, Inc., Film Enterprises, at a New York press conference at the Warwick Hotel.

Phila. Industry To Honor Beresin On 75th Birthday

PHILADELPHIA — Jack Beresin, vice-chairman of ABC Consolidated Corp., one of the nation's largest food service concerns, will be honored at a dinner on the occasion of his 75th birthday by the Motion Picture Associates Foundation of Philadelphia.

Beresin's career in the field of vending and food services goes back many years. The Berlo Vending Co., which today is a division of ABC Consolidated, was founded by Beresin in 1924. In 1947, Berlo merged with the Sanitary Candy Corp., which became known as ABC Vending Corp., and in 1964 became ABC Consolidated Corp.

Beresin has been an executive officer and director of ABC Vending since its formation. He was elected president in 1951 and named vice chairman of the board of directors in July of this year.

Beresin's business career has been paralleled by his efforts in helping others, particularly with regard to handicapped children. His connections with the Shriners' Hospital for Crippled Children goes back to the 20's.

His activities with the Variety Clubs have carried him from the office of chief barker of Philadelphia Tent 13, to that of chief Barker of Variety Clubs Internatonal. He is at present a member of the board of directors of the executive committee of Variety Clubs International.

He was influential in the activities which resulted in the establishment of Old Newsboys Day, a tremendous effort conducted in cooperation with the Philadelphia Inquirer which raises funds for the Variety Club of Philadelphia's Camp for Handicapped Children.

Beresin is on the board of directors of numerous organizations including the Will Rogers Memorial Hospital, the Children's Hospital of Philadelphia, the Police Athletic League, Villanova College, and the Home for the Jewish Aged.

The dinner will be a black tie affair. The proceeds will go to the Welfare Fund of the Motion Picture Associates Foundation of Philadelphia.

Don Hicks, branch manager for Paramount Pictures in Philadelphia, is president.

Wormser, Peppercorn Form Production-Distrib Firm

NEW YORK—Irving Wormser and Carl Peppercorn announced jointly that they have established their own motion picture company, Peppercorn-Wormser, Inc. Film Enterprises. Through their new company, the two industry executives stated, they will acquire and coproduce feature films for theatrical, television and 16mm distribution.

Wormser, who will be board chairman of the firm, was formerly president of Continental Distributing. Inc. He entered the film industry originally with Pathe films, later served many years as a sales executive with Columbia Pictures, and was a vice-president of Distributing Corp. of America before joining Continental in 1958.

Peppercorn, who will function as president, recently resigned as vice-president and general sales manager of Cinema V Distributing, Inc. He held executive sales positions with Embassy, Continental and RKO, as well as similar posts with firms outside the film industry.

In launching their new operation, Wormser and Peppercorn revealed that they have four features which they will place into national release within the next six months. The four are: "Seventeen," "Les Pianos Mecaniques." "I Pugui in Tasca," and "The Runaways," filmed in English in Italy and based on the novel, "A House in Naples."

The first three films will be released in both sub-titled and English-dubbed versions.

Movie Month Workshops

HOLLYWOOD—First of studio workshops to finalize selling plans for NATO'S National Movie Month during October is scheduled at Columbia Studios, it was announced by Southern California co-chairman Robert W. Selig and Bruce Corwin.

MPAA exec Duke Wales, coordinating for studios participating in "beef-up" of normally "no release" period, screening of "Alvarez Kelly" and show-selling session afterwards with John Flynn. Columbia's studio publicity chief, a member of industry steering committee.

Selig and Corwin said second studio visitation is set for Walt Disney lot where advertising head Paul Lyday and publicity topper John Connor will welcome exhibitor team with preview of "Fighting Prince of Donegal" and workshop afterpiece.

Thereafter, balance of 12 attractions will be diagnosed and campaigned at rate of two studios per week, according to Selig and Corwin.

Embassy's First Roadshow

NEW YORK—"Romeo and Juliet," Joseph E. Levine's presentation of Britain's Royal Ballet with Margot Fonteyn and Rudolf Nureyev in a new film version of Prokofiev's classic ballet, will have a simultaneous World Premiere at three theatres in the New York metropolitan area on Oct. 5.

The Paul Czinner production, Embassy's first roadshow attraction, will open at the 57th Street Lincoln Art Theatre in Manhattan, United Artists Theatres' Manhassat Theatre in Manhassat, Long Island, and the same circuit's Teaneck Theatre in Teaneck, New Jersey.

This color version of one of the Royal Ballet's most popular productions, will also play a minimum of 30 other reserved-seat engagements throughout the country during the fall.

Boston Showcase Method Meets With Poor Response

BOSTON—The three-theatre method of showcasing, in which a first run picture is played in one downtown Boston first run house, and two neighborhood theatres, or two drive-in theatres, or one of each, may shortly be abandoned by film companies because of recent poor results, it was indicated here recently.

Reports were that at least one major has already ended its three-theatre method. The showcase program has been in effect in the Boston territory for over a year, and was said to have originated from saturation and multiple run methods in which a large number of film theatres were signed to play the same film at the same time.

However, where saturation and multiple run programs worked on certain situations, the appeal of showcase for class pictures was thought to be a selling factor in which one downtown house played the film together with three, sometimes more neighborhood or drive-in theatres, all sharing in the promotion and advertising. In a recent situation, it was reported that one first run film was found to have grossed more downtown alone than in nearly all of the outside locations. In another, the film closed after two weeks in the downtown spot with a loss to the film company in the showcase locations.

Another case reported was one in which the outside locations grossed more than the downtown Boston house in the first week; while in the second week grosses dropped to half of the first week in all the spots.

Another theory advanced is that the showing of showcase films outside of the city of Boston (in the suburbs) detracts from the downtown house in attendance, and thereby cuts film rental to film companies. While major film companies had no comment on the situation, it appeared that this type of showcasing is now problematical in Boston.

Venice Award For "Miguel"

NEW YORK—Universal's Robert B. Radnitz production, "And Now Miguel," was awarded the Minerva medal by the children's section of the Venice film festival.

The picture was cited "for the human values propounded, representing a family environment in which a boy learns to become a man; and for the beautiful scenery in which the story takes place; a film technically and perfectly adapted to the subject."

This is, the third Radnitz production to win awards at the Venice Festival. His "Island Of the Blue Dolphins" and "A Dog Of Flanders" both were awarded gold lions.

Col. Gears For Heaviest Overseas Production Schedule In History

NEW YORK—Columbia Pictures have revealed the most extensive British and European production program in its history, following a series of high-level meetings at the company's London headquarters.

Announcement of the impressive schedule of current and future productions was made following sessions attended by executive vice-president Leo Jaffe; Mike Frankovich from Hollywood; Mo Rothman, Stanley Schneider and Robert S. Ferguson from New York; Maxwell Setton, Pat Williamson, Ken Maidment and John Van Eyssen from London; Victor Hoare and Jack Wiener from Paris and Jerry Tokofsky from Hollywood.

The Columbia executives discussed the company's master production plan for Britain and the Continent for the 1966–67 season, as well as productions now scheduled for the coming year. The majority of pictures completed or scheduled will be in color.

Heading the agenda were several films which were seen in various stages of completion while the group was in London. These were Sam Spiegel's "The Night of the Generals"; Charles K. Feldman's "Casino Royale"; Fred Zinnemann's "A Man For All Seasons"; James Clavell's "To Sir, With Love"; Dino De Laurentiis' "Kiss the Girls and Make them Die"; "Georgy Girl," produced by Otto Plaschkes and Robert Goldston; and Walter Shenson's "30 is a Dangerous Age, Cynthia." Also under discussion was John Le Carre's "The Deadly Affair," now in its editing stage.

Also in production at the present time for Columbia release are Gianni Hecht-Lucari's "The Queens" and Franco Cristaldi's "Kill Me Quick . . . I'm Cold!" Both are being made in Italy.

Scheduled for production in the coming months under the aegis of the U.K.-European production headquarters will be John Woolf's film version of the Lionel Bart musical smash hit, "Oliver"; Carl Foreman's "McKenna's Gold"; "Fragment of Fear"; "A Dandy In Aspic"; Ned Sherrin's "Goldilocks or Who's Been Sleeping in My Bed"; Dino De Laurentiis' "Anzio"; John Heymans "The Interrogators"; "Department K"; Martin Manulis' "Avec Avec"; Jerry Bresler's "The Long White Night"; Herman Cohen's "A Circus of Blood"; and "Old Firehand."

Other European-made productions completed and awaiting Columbia release are "La Congiuntura"; "Every Day Is A Holiday"; "A Virgin for the Prince"; "Made in Italy"; "A Rose for Everyone"; "La Bourse et la Vie"; "Masculin Feminin"; and "La Mujer Perdida."

Columbia has also acquired distribution rights to such important European-made films as Roger Vadim's "La Curee"; "Les Bons Vivants"; "Seven Guns for the McGregors"; and "Seven Wives for the McGregors."

The Columbia executives reviewed the entire world production program. The U.K.-European schedule supplements an imposing array of films from the Hollywood studios.

Forthcoming American-based films either in production or editing are—"Rage," "Dead Heat on a Merry-go-Round," "Alvarez Kelly," "The Professionals," Dean Martin as Matt Helm in "Murderers' Row," "The Tiger," Sam Spiegel's "It's What's Happening!," "The Long Ride Home," "Divorce AMERICAN Style," Sam Spiegel's "The Swimmer," "Enter Laughing," "Who's Minding the Mint?," and "A Midsummer Night's Dream," the George Balanchine ballet.

Now in preparation for production in the near future are: "Funny Girl," "Band of Gold," "Luv," "In Cold Blood," "Cactus Flower," "Castle Keep," "Of Good and Evil," "Guess Who Came To Dinner," a new Jerry Lewis comedy and "Ghosts Around the World."

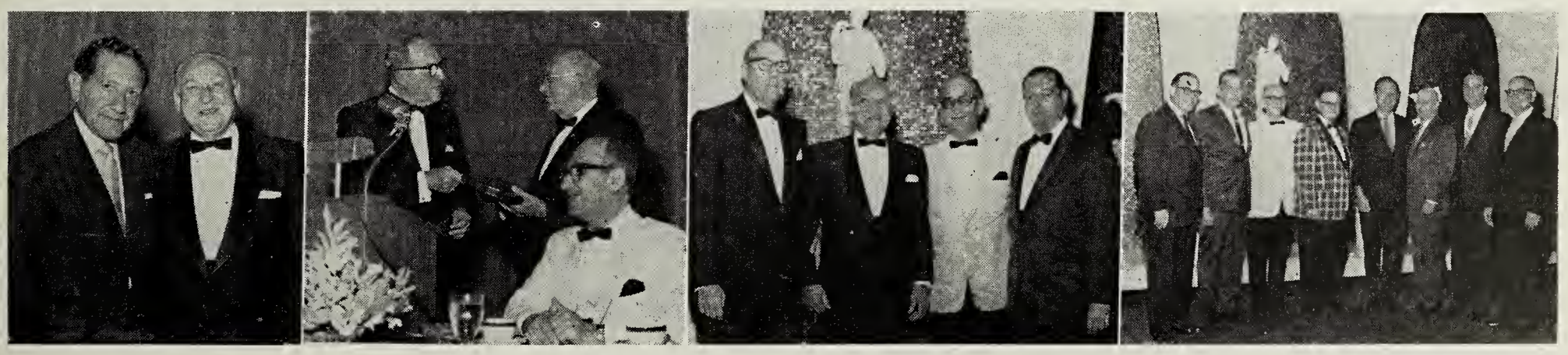
Academy Calls Election

HOLLYWOOD—A special election has been called by the Academy of Motion Picture Arts and Sciences to enable its administrators branch to select a new board of governors member.

The election was made necessary by the death Aug. 6 of Edmond L. DePartie, who was elected an Academy governor last spring.

The Academy by-laws provide that in such an event ". . . The names remaining on the ballot after the previous election from that branch shall be sent to said branch. Members of that branch will then select from that list by majority vote a representative to fill said vacancy . . ." Nominees include J. J. Cohn, Stanley E. Kramer and Robert M. Weitman. Votes also may be cast for write-in candidates. The other administrator branch member of the board is Steve Broidy.

Ballots must be received by Prince Waterhouse & Co., auditors, by noon Thursday, Sept. 1, when voting closes.



The cameramen are always busy when motion picture industry men convene. Seen at the recent dual convention of New York and New Jersey Allied Theatre Owners at Kiamesha Lake, N.Y., at the Concord Hotel were, left to right, Louis Nizer, MPAA counsel, and Morris Lefko, MGM vice-president and general sales manager, who was named "Man of the Year"; Sam Rosen, executive treasurer, Will Rogers Hospital, presenting a special Allied award to Richard F. Walsh, president, IATSE, as New York Allied head Sidney J. Cohen looks on; Rosen, Lefko, Cohen, and Joe Sugar; Jack Armstrong, John Wilhelm, Cohen, Marshall Fine, Herbert Slotnick, Ronald Hoelcle, John Martina, and Morris Slotnick.

Awards Program Mapped To Honor Creativity Of Student Film-Makers

NEW YORK—A national awards program to honor the artistry and skill of student film-makers was announced jointly by Lincoln Center for the Performing Arts, the Motion Picture Association of America and the United States National Student Association.

To be called the "National Student Film Awards—1966," the program will end in the presentation of the best films in a special evening event in Philharmonic Hall in Lincoln Center this November. Awards will be given in four categories: dramatic, documentary, animated and experimental. The project, in which students in all accredited U.S. colleges and universities are eligible, is expected to attract several hundred entrants, according to Schuyler Chapin, vice-president in charge of programming at Lincoln Center.

The public presentation of the award-winning films will be held on Nov. 25 at Philharmonic Hall. It will be preceded by four public screenings of several dozen finalists at the Hunter College Playhouse on the evenings of Nov. 21 and 22.

Judging will be done by five individuals with extensive production and critical experience in student film work. Names of the judges will be disclosed shortly. A special west coast program, featuring the award-winning films, is being developed by the three sponsoring organizations in cooperation with the Theatre Arts Department at UCLA.

Speaking on behalf of Lincoln Center, William Schuman, president, said, "We are happy to undertake this new program to aid development of young film talent in the United States as the first major expansion of our recently established Film Department, under whose auspices Lincoln Center's Fourth New York Film Festival will be held."

Jack J. Valenti, president of the MPAA said of the program, "It is our common purpose to encourage young gifted student film-makers. The student film-maker is part of a community of young minds whose development is an asset to creativity in this nation. The motion picture industry wants to encourage the creative instinct and skill on the campuses."

Arthur S. Weiner, director of cultural affairs for the United States National Student Association, which is a confederation of some 300 college and university student governments, said, "The co-sponsorship in this program of Lincoln Center and the MPAA in the selection of the best films made by students is an important recognition of the need for fresh young talent in the film world and a welcome acknowledgement of the role of students in the arts."

Mr. Weiner pointed out that, according to a recent study by the National Education Association, more than 1000 courses in film are offered by leading U.S. colleges and universities, a 50% increase in the last twelve years. "This rapid growth," he said, "reflects both the institutions' recognition of the importance of the film medium in today's society and the strong interest in film among young people."

A festival of student made films, the first event of its kind, was co-sponsored last year by the National Student Association and the University of California at Los Angeles. The award-winning films from this event have toured the United States and represented the United States abroad at various film festivals.

Regulations announced by the sponsors state that all films entered in the awards program must have been completed since Jan. 1, 1965. Both 16mm and 35mm prints are eligible. An entry which was not made for course credit must be accompanied by a signed statement from a college faculty member testifying that it was made on a non-commercial basis, that neither faculty members or professionals were engaged in the creative aspects of the film, and that it was made during the time period specified for entries. Submission of the film does not constitute a commitment for the right to distribute prints.

Interested individuals and organizations should write for further information to: John Brockman, Coordinator, National Student Film Awards—1966, Lincoln Center for the Performing Arts, 1960 Broadway, New York.

The Moon Also Rises At Texas Drive-In

SAN ANTONIO, TEX.—John Santikos, owner-operator of the new San Pedro Twin D-I now under construction, said that there will be "year round moonlight."

The artificial moonlight, an added attraction at the theatre complex, will be a revolutionary lighting process to give the effect of moonlight over the entire 20 acres.

Under completion, the new $500,000 D-I will be one of the city's largest. boasting two screens with a 725 car capacity on one side and 525 on the other side.

For those who desire a snack while watching the movies. architectural plans have included a cafeteria-style snack bar located between the two screens. Additionally, a 50 by 100 feet children's playground in the same area will have a landscaped patio area with seating for those not wishing to remain in their cars.

Tentative opening date is scheduled for Sept. 1 with live entertainment, attendance prizes and gala opening ceremonies.

Movie Month Highlights TONE Regional Convention

BOSTON—"Movie Month" was to be the theme of the Theatre Owners of New England 35th annual regional convention, Aug. 29 through 31, at the Mount Washington Hotel, Bretton Woods. N.H., and Joe Alterman, executive director of NATO, was to address the exhibitors.

Julian Rifkin, Rifkin Theatres, past president of TONE, was to chair the session on "Movie Month" on Aug. 31. Coming in for this session were to be Richard Walsh, international president of IATSE; Ned Shugrue, Will Rogers Hospital; Si Sediler, MGM publicity chief; Sam Rosen, Stanley Warner Theatres, New York; and other industry leaders.

Attendance at the convention, combined with the Northeast Conference of the National Association of Concessionaires, reached an all time high in advance reservations, Carl Goldman, TONE executive secretary, legislative counsel, and coordinator for the convention, reported.

Alterman was to explain and detail "National Movie Month," which has been set for October; and the TONE convention was to kick-off "Operation New England Movie Month."

More than 300 New England exhibitors were expected to attend the three day session. Every film company was to be represented. Workshop sessions, round table discussions, and promotional discussions were to be held. The business session of the convention was to be held Wednesday, Aug. 31, and the affair was to climax with a cocktail party and grand banquet at which the toastmaster was to be George Roberts, Rifkin Theatres.

The NAC meet on Aug. 30 was to feature addresses by Jack O'Brien, New England Theatres, president of NAC; Louis Abramson, executive director; Irving Shapiro, regional vice-president. Following the NAC meeting, a golf tournament was to be held by TONE.

The committee for the TONE convention comprised Edward S. Redstone, TONE president general chairman; Carl Goldman, coordinator; Les Bendslev, Ed Fedeli, Mal Green, Jim Guarino, Ray Canavan, Roger Lockwood, E. M. Loew, Al Lourie, Jim Mahoney, Steve Minasian, Sam Pinanski, Julian Rifkin, Richard Smith, Joseph Stanzler, Saverio Romano, Chester L. Stoddard, James M. Totman, and Mel Wintman.



The National League pennant-chasing Pittsburgh Pirates recently saw 20th Century-Fox's "The Blue Max" and decided to form their own elite corps. 20th-Fox obliged by awarding "Blue Max" medals to a group of Pirate ballplayers at Toot's Shors in New York. Attending the luncheon and ceremony were, left to right, standing, Willie Stargell, Elroy Face, Don Cardwell, Tom Sisk, Bob Prince, Pirate broadcaster; Jonas Rosenfield, Jr., 20th-Fox vice-president and director of advertising, publicity and exploitation; Bill Mazeroski, Peter Mikkelson, and (kneeling) Jim Paglioni.

THE ENGLISH WAY

(*Continued from page 8*)

by Classic Cinemas after many changes of programs. The new management put on "Darling" and it is now in its fourth month. Next picture is "Cat Ballou."

Some American industryites would like to see a U.S. equivalent of your Eady Fund as a spur to production. Can you refresh our memory as to just how it works?

Originally, exhibitors volunteered a few pence per admission for the Eady Fund. Now it is statutory. It is 1/9th of the amount of an admission ticket exceeding (about 12 cents). The money received each month is divided among British films on the basis of their distributors' gross during the month. Small theatres are excused payment. The scheme is unquestionably the finest anywhere to encourage production. Exhibitors everywhere benefit from the British exhibitor forethought.

U.S. companies are quite interested in diversification of activities. Are the top British companies doing the same thing?

Rank Group consists of theatres, studios, production, distribution, laboratories, documentary, equipment, advertising film, and many other divisions not involved in motion pictures. It is the only non-Hollywood company to have a world distribution setup and its own theatres in many territories. It also handles some Hollywood, Mexican, and continental films in some territories.

Associated British have theatre, production studio, laboratory, equipment, newsreel, documentary, distribution, and television companies.

It sounds like the position of these circuits is quite strong.

Their strength has grown to a great extent through the apathy of independents. They became lazy during the war and immediately afterwards and unlike the circuits did not plough profits back into improvements. There are few really bright independents and few really good independent halls in comparison.

There are, of course, exceptions. Granada with some 40 theatres is first rate; Shipman and King with about 35 is excellent. Now the young Eckarts have taken over Star with 80 theatres and 80 bingo casinos and things are looking up. Essoldo is mainly in the north, has about 150 houses, and not much of a reputation. The King circuit in Scotland comes under much the same heading.

How is the theatre business these days?

Full Board of Trade figures for 1965 are not yet to hand, but the weekly average has been reported as 6.4 millions with gross box office takings at 1.22 million pounds against 6.9 million and 1.16 million pounds in 1964.

Operation Uptake has been organized as an all industry campaign to improve box office and the theatre's image.

Let's get specific. What does film cost an English exhibitor? Why is this a buyer's market?

Rentals still average around 35.5 per cent.

Most bookings are on a recognised sliding scale governed by break figures. A theatre's sliding scale, however, would not necessarily be the same for all distributors. They are negotiated privately and individually.

Some independents might find themselves being asked straight 50 per cent rentals by some distributors, but this is generally the top. There have been efforts to up this for special pictures, but the overall has still balanced.

Some American companies still have terms dictated by New York and can be the losers in the long run. British exhibitors are stubborn, and it is better for most of the enlightened

(*Continued on next page*)

The NEW YORK Scene

By Mel Konecoff

AT THE AGE OF 37, ROGER CORMAN HAS PRODUCED ABOUT 90 PICTURES and directed about 50—all over a period of 12 years. Sounds almost impossible, doesn't it?

He stopped over on his way to the Venice Film Festival, where his latest for AIP, "The Wild Angels," was to have opened the event over the past weekend. Across the luncheon table, he talked about "Angels," admitting that he couldn't show all of what the beatniks on motorcycles really do because it was too rough.

When he was lining up real Angel characters to play in his film, one chapter asked too much money so he turned to another. Broken heads ensued when the first chapter felt it was frozen out. Fifty per cent of the cyclists are real Angels, and we never did find out whether Corman had to contribute to the organization's retirement fund. Five cycles were stolen during the filming.

Corman reported that this "part of contemporary American life" is expected to bring in a domestic gross of six million dollars. He wouldn't reveal how much the film cost because he didn't want to upset exhibitors, who were being asked top terms. He did reveal that in six weeks, 17 house records were broken in theatres, with only "Virginia Woolf" topping it in many other situations. AIP is realizing double what it did on his eight Edgar Allan Poe features. The New York opening was fouled up because the sales department didn't want to gamble in either an art house or a Broadway theatre so they went into a 42nd street grind spot, which was a safe and profitable bet.

The unpleasant film hasn't had any protests from organizations—just one unsigned letter postmarked Boston. Roger Vadim, husband to Jane Fonda and brother-in-law to Peter Fonda, one of the leads, stated publicly that he likes it, which should keep peace in the family anyhow.

In October, Corman starts "The St. Valentine's Day Massacre" for Fox on a one picture deal. He will produce and direct in Hollywood with possibly Marlon Brando playing the part of Al Capone; Jason Robards as Bugs Moran; and Alex Cord as Machine Gun Jack McGurn. It will be in color and will cost $2,500,000. In January, he will make "The Trip" for AIP with Peter Fonda and Nancy Sinatra. Fonda will be a college dropout on LSD. It will cost about a million dollars to make this screenplay by Charles Griffith, who wrote "The Wild Angels." The summer of 1967 will see him making "Robert E. Lee" for UA in Virginia for a budget of three millions, in color as usual.

Regarding the color bit, Corman said that he will never again make a black-and-white movie. Black-and-white, he claimed, was a chemical accident in the early days of photography. As chemistry progressed, color came into being. After all, he reasoned, the main function of the motion picture camera is to reproduce life as it exists in color. We think, dream, and see in color all around us, so why not present color motion pictures? Besides, you can sell your features to tv much easier these days if they are in color.

Corman explained that he had no contractual relationship with AIP, but worked with them closely and informally. When he comes up with an idea, he takes it to toppers Jim Nicholson and Sam Arkoff and they discuss it. Once they decide to do a film, he noted, they sit back and leave him alone until it is completed.

Corman seems to have arrived because following lunch he was on his way to meet with officials of the Museum of Modern Art, which is planning a retrospective of his films.

SPEED NOTE: THE DAYTONA "500," STOCK CAR RACING'S CLASSIC TEST of speed and driving skill, will be seen for the first time on large-screen closed circuit television throughout the U.S. and Canada as well as abroad next Feb. 26, according to raceway officials and Irving Kahn, chairman and president of TelePrompTer Corporation.

The latter told us at a reception in his office that the 1967 event will be shown in at least two hundred theatres domestically and an unspecified number abroad via the Early Bird Satellite. He expected half-a-million seats to be available in theatres and other arenas, and it will be blacked out in Florida. Since his company was involved in the Indianapolis "500," the experience gained from that event will prove invaluable in the new deal.

He noted that exhibitors who participated in the latter event were well satisfied, with added profits coming from candy and drink sales over the four hour session. He expected that the admission charge would be about five dollars or thereabouts. Kahn, who once worked for 20th Century-Fox as well as for a trade paper, noted all you have to do is give a smart exhibitor an attraction with potential, and he can go to town with it.

THE METROPOLITAN SCENE: LARRY COLLINS AND DOMINIQUE LAPIERRE, authors of the best-selling "Is Paris Burning," have sent personal letters to more than 5000 motion picture editors and entertainment writers throughout the world expressing their individual satisfaction and enthusiasm for the forthcoming Paramount roadshow version of their book. . . . Warners sending out a "Chamber of Horrors" display kit tying in with dates on the film. It's loaded with four door panels, a Fear Flasher light, a die cut Fear Flasher cardboard mount, two batteries, a record for use in lobbies containing the Horror Horn sound, and a handbill mat. . . . Joe Brenner has set 63 dates on his "Caressed" to take advantage of universities reopening in the fall. . . . The WPAT Gaslight Revue Program Guide for September is devoted to an interview with Joe Levine, films of his personalities, and scene stills from his pictures. It's neatly done. . . . All hail to Columbia Pictures, softball kings of the motion picture world. Winning two games in a single week to amass an imposing 11 up and two down record, Columbia can relax and wait for the playoffs. Other companies are not so fortunate. Warner Bros. could win its final game and tie UA for second place with identical 10 and four records. Should Warners lose and NSS win its final game, those two teams would tie for third with nine and five marks. As any student of the game can see at a glance, the playoffs to determine who plays in the playoffs might well carry the softball season into the football season, with moviemen gamboling in the Central Park snow before a final champion is determined. Oh, the excitement of it all.

LONDON Observations

by Jock MacGregor

JAY EMANUEL, MOTION PICTURE EXHIBITOR PUBLISHER, BROKE HIS journey back from his vacation in Cannes for an informal visit, but it hardly stayed that way. With many top executives all but commuting to New York these days, he must have felt at home. Jim Carreras immediately rounded up C. J. Latta, Sir Tom O'Brien, and others for lunch. Since it really was Sir Tom's birthday (it was listed in the Daily Telegraph's Top Birthdays for the day), there was a good deal of leg pulling. Jim is an incredible person. Rarely is he ever handling less than three highly diversified matters at one and the same time. On the production front, he may not be quite sure how many he has made, but he knows everything about the progress on his four current pictures for 20th-Fox release, "One Million Years BC," "The Viking Queen," "Frankenstein Created Woman," and "Prehistoric Women."

Modestly, he cannot understand why he was ever asked for a third term as international chief barker of Variety Clubs, but he is as keen as ever and has some very intriguing top celebrity American tours in the planning stage. The response to his invitations to certain American executives to head VCI committees has, however, somewhat disappointed him and makes him all more the delighted that Seven Arts' Eliot Hyman has agreed to join Mike Frankovich, Jim Nicholson, and E. D. Martin in taking over a committee.

Eliot will investigate children's needs in countries where Variety is not represented, and Jim revealed that three projects are already under consideration. One scheme which has been brought forward by British Barker Dr. J. Montrose and Sir Henry Porritt, a surgeon to The Queen, involves bringing five handicapped children from Liberia to London for surgery and the fitting of artificial limbs. Leslie Macdonnell, chairman of the VC Medical Research Committee and Sunshine Coach Scheme, has arranged free hospitalization and treatment and will put a Sunshine Coach at their disposal. Dr. Montrose is negotiating free surgery. Eliot now seeks a sponsor to pay the transportation here and back for the children and an attendant. He is also investigating the need for a Sunshine Coach in Hong Kong and the erection of a classroom for sick and handicapped children in Nigeria.

C. J. LATTA SUGGESTED THAT DAVID JONES SHOULD SHOW JAY THE new stages at the Associated British Elstree Studios, and we arrived to be welcomed by Jimmy Wallis, Associated British Productions' managing director, publicist Alan Thomson, and Roger Moore, star of their successful, long running filmed tv series, "The Saint." After inspecting the impressive development which will be completed shortly, we watched shooting on three subjects. Franklyn Schaffner, directing his first picture here, "The Double Man," was getting what he wanted from Yul Brynner with the minimum of fuss—and "takes"—obviously to the pleasurable relief of Hal F. Chester, one time "Little Tough Guy" star, who is producing this color spy thriller for Warner release. On other stages, Roger Moore was doing his stuff for a "Saint" episode, and Steve Forrest was at work on "The Baron," another long running tv series which is being filmed for the world market. Away on location was the unit making Charlie Drake's color comedy, "Mr. 10 Per Cent."

WE RAN INTO JIM CARRERAS AGAIN ONE EVENING AT THE MIRABELLE where VCI were dining top Columbia executives to thank them for past help and for sponsoring a luncheon at next year's Mexico City convention, and he insisted that with Bella Emanuel we join them for a drink. Among those present were Leo Jaffe, Mike Frankovich, Mo Rothman, Stanley Schneider, Bob Ferguson, Pat Williamson, Maxwell Setton, and Jerry Pickman. Sam Spiegel and Anatole Litvak arrived later, and I don't mind betting that they were talked into giving premieres of their "Night of the General" to Variety in America and here.

BELLA AND JAY WANTED TO CATCH UP WITH "VIRGINIA WOOLF," AND with the free list at the Curzon entirely suspended, manager Gourlay gave a double take at seeing me buy three $3.15 tickets—I really had forgotten how it is done! Jay immediately pocketed the stubs mumbling about this really being something to be shared with Ben Kalmenson. The movie was doing big business. It was too much for some. A few left, and at the end most looked pretty numbed.

I took Jay to the Westbourne Grove Odeon, managed by D. Francis, to see Cinemation, the revolutionary development which can execute practically every routine function in theatre operation other than lacing projections electronically. He was fascinated watching from the box one film end, the tabs close, lights and non-sync come up and down as the second projector started up after the motorized lens turret and aperture plates changed to CinemaScope and the tabs reopened without human intervention. He was also impressed by the shining bright, highly polished, orderly projection suite, run by chief Roy Nicholson and his team, who obviously take great pride in their operation. Later, we met Ed Chilton, managing director of Rank Audio Visual, who is marketing this remarkable equipment internationally. A full coverage will appear in a future "Physical Theatre."

JAY WAS EXTREMELY IMPRESSED IN THE FAN MONTHLIES WHICH ARE published by Rank and ABC for exclusive sale in their theatres. Not only have they become best sellers carrying considerable non-film advertising, but they are admirable for keeping patrons interested in pictures. Now the September ABC Film Review sponsors a unique $2800 quiz contest which can provide the industry with invaluable information. Its 300,000 readers are invited to stipulate in what order 12 listed methods of advertising, publicity, and promotion (from word of mouth to trailers) influence them to see a movie. Each entry will be fed into a computer and the votes recorded and analyzed. David Jones tells me the idea came from one of ABPC's monthly management committee meetings.

Jay was intrigued with the close manner in which tv works with the industry despite the latter's ruling that no feature may be transmitted until five years after release. The stations show three or four features weekly, and though popular, they rarely make the top 20. The BBC runs a weekly preview with clips from these films and the cinema releases.

THE ENGLISH WAY

(*Continued from preceding page*)

distributors to keep theatres open and get something from something rather than 50 per cent of nothing.

With roadshows, the distributors may do four wall deals with exhibitors who still keep the confectionery sales. Rank and ABC maintain their own concessions.

Most theatres still only pay reduced rentals of 25 per cent for Sundays even when running new films.

I get the impression that you are pretty much sold on the English way of doing business, and particularly on the manner in which the circuits conduct their affairs. Is that a fair conclusion?

The circuits are very conscious of their responsibilities, and though there is the breakaway Association of Independent Cinemas, it holds little sway. Circuit reps work closely with the independents who outnumber them in the CEA, and it says a lot that an ABC executive—and not a director—Harry Roelich is the national president elect. Independent Wyndham Lewis is the present president.

Independents may beef about the circuits, but they really benefit from their strength by getting orderly releases, a choice of product, no bidding, and reasonable terms.

Most of the opposition to the circuits comes from producers of unsuccessful product. The fact that independent exhibitors like such films no more than the circuits do is never mentioned.

The distributors foot the bill for most national advertising and may give key theatres allowances to help publicity and promotion. Rank has recently decided the share shall be in proportion to film hire percentage.

Many theatres are successfully giving one night hard ticket stands of music, opera, and ballet films in place of the normal shows on a periodic basis.

As an experiment, London neighbourhood houses are changing programs on Fridays instead of Sundays to get full benefit from advertising new films on pay night. It is too early for conclusions.

Any general comments on the film scene here?

With the general run of product, British tastes are now very different from American. Star acceptances in the two continents are also very different.

Automatic projection equipment is being installed in a growing number of theatres together with remote controlled consoles.

Pay tv has opened as an experiment in Westminister with a potential 10,000 subscribers. A new service opens shortly in Sheffield. Government conditions are harsh. Theatrical releases must not be transmitted before six months after local release; production fund must be paid; and money must be set aside in case ascribed cinemas can claim loss of revenue. 84 cents is charged for each movie; 35 per cent goes to the distributer; and most companies cooperate fully.

Theatrical releases are not allowed on ordinary tv here until five years after release. A British picture which was transmitted earlier would forfeit its Eady Fund payments.

Thanks, Jock, for being so frank and informative. Speaking personally, I'd say we Americans could learn a lot from our English cousins. I sense a mutual respect and understanding of the other fellow's position that is all too rare in the United States. I am also impressed by the manner in which exhibitors cooperate with one another here. Hopefully, American theatremen will learn how to do that before it's too late.

ALBANY

First area boxoffice returns for Warners' "Who's Afraid Of Virginia Woolf?" were "sensational," branch manager H. L. Gaines told industry people. The take at the 700-seat Rivoli, Fallsburgh, operated by Kallet Theatres, Oneida, was said to be the highest in history for a WB release. Manager Martin Burnett, SW Strand, Albany, where the film is being shown at advanced scale, predicted a six-week run. . . . Alan Iselin and Howard Goldstein, of Schenectady, have not abandoned plans for an "all weather" automobiler and hardtop in the town of Marcy, outside Utica, although various delays have been encountered in starting work on the 1200-car drive-in and 400-seat indoor theatre. Goldstein, one time local salesman for 20th Century-Fox and now operating with his younger brother, Herbert, ozoners in Glens Falls and Castleton, Vt., is also teamed with Iselin in the Plattsburgh Drive-In, Plattsburgh. . . . John, not Joseph, Bevins was appointed manager of Esquire Theatres' Tri-City Twin Drive-In, Memands. . . . Ben Reznick, who recently added the Capitol, Hancock, to his string, operated theatres in Israeli before coming to this country. . . . The Capitol, Binghamton, N.Y., has been purchased by the Binghamton Savings Bank for more than $200,000; and will be demolished and the site used for a parking lot for bank customers. Thomas J. Stento, owner, made the sale. F. Fred DeRado, veteran theatre executive formerly with the Comerford circuit, has been operating the Capitol since 1964.

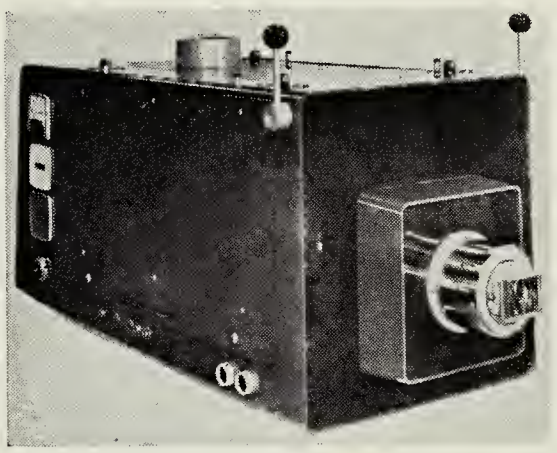
BUFFALO

A number of top Buffalo industryites have received invitations from Jo-Mor Enterprises, headed by John Martina and Morris Slotnick, for a preview showing and gala opening of their new Rochester Panorama, Panorama Plaza, on Tuesday, Sept. 13, at 8 p.m. The preview will be a showing of the Cinerama production, "The Battle for Khartoum." Bill Laney, former manager of the Teck, Buffalo, is general manager of Jo-Mor. Dan Fox will manage the new theatre. . . . James J. Hayes, supervisor for Jo-Mor of Rochester on the downtown Cinema and the Wehrle Drive-In, has appointed Pat O'Rourke as co-manager at the ozoner. Pat formerly was an assistant at Shea's Buffalo. Sark Stephen is manager of the outdoorer, which Jo-Mor recently added to their fast-growing chain in Kodak Town, Rochester, and towns around the latter city. . . . There was an SRO crowd at Melody Fair on Variety night in Wurlitzer Park. The attraction was "Oliver," and there was a buffet snack on the grounds following the show. Mel Berman, Tent 7 entertainment chairman, and Bill Kaplan, co-chairman, were assisted by Lou Fisher, Melody Fair head and also a barker. . . . James J. Hayes, past chief barker, Buffalo Variety Club, has been named chairman for the new Sir Billy Butlin Incentive Plan, starting in September and continuing through March, 1967. Tent 7 of Buffalo shared the first prize of $30,000 in the 1965–66 drive and will receive a check early in October for $15,000 toward the club's charity efforts. . . . Chief barker Al Petrella called a meeting of the Variety Club crew for Monday night, Sept. 12. A Monte Carlo Night is being planned by the club in October, and Dick Aaron has been appointed chairman. Monday, Sept. 19, has been set for Tent 7's annual telethon dinner. The Variety Club Sunshine Coach was included in the giant parade opening the Erie County Fair at Hamburg. Dick Backer arranged it. . . . Daniel Vlassopulos, who has been operating the Strand, Palmyra, N.Y., since 1927, is closing the house this fall. The veteran exhibitor, who started in the exhibition department of the industry in Syracuse, has sold the entire Strand building to the Masonic fraternity, which is planning to construct a Masonic Temple on the site. . . . As part of the continuing promotion of downtown Buffalo, merchants in that area, in cooperation with the Buffalo Courier-Express, are going to offer free full-length feature films to the public. The films will be shown on four consecutive Wednesday mornings at 10 a.m. at the Century, starting Sept. 7. Features to be shown are "Gypsy," Sept. 7; "The Music Man," Sept. 14; "Robin and the 7 Hoods," Sept. 21; and "The Pajama Game," Sept. 28. Admission will be free, but one must apply for tickets by filling out a coupon and sending it to the theatre editor of the newspaper. The merchants are expecting large crowds to take advantage of the free film offer and shop after the shows. . . . Harold Bennett, past chief barker, Tent 7, Variety Club of Buffalo, and present chairman of the club's heart committee, is doing a lot of hard work promoting the Children's Foundation, the charity activity of Variety. Bennett, who is a former manager of the Buffalo National Screen branch, is now associated in a sales capacity with radio station WADV, which has moved to the entire 22nd floor of the Rand building in downtown Buffalo. . . . Eddie Miller, manager, Center, downtown first run; Jake Stefanon, Lake Shore Drive-In; and Al Wright, Buffalo outdoorer, got a lot of free newspaper space for "Beau Geste," their current attraction, by offering a number of guest tickets to see the picture. The tie-up was with the Sandy Hide-Away department in the Sattler department store, which also offered honorary "Legionnaire" membership certificates to children accompanied by parent. . . . Louis Putze and Charles Rausch have been named to the board of directors of Graflex, Inc., a subsidiary of General Precision Equipment Corp. Graflex is one of four operations which make up General Precision Controls. The other three are the Strong Electric Corp., National Theatre Supply Co., and Controls Co. of America. . . . The Colvin, link in the Dipson chain in the Buffalo area, is to have the western New York premiere of "John F. Kennedy, Years of Lightning, Day of Drums," starting Wednesday, Sept. 14, and Frank Quinlivan, Dipson district manager; Jerry Westergren, area director of advertising and publicity; and William Knudson, manager, Colvin, are working on a big advance promotion campaign. . . . The University of Rochester will offer two courses in motion pictures, taught by James Card, film curator at the George Eastman House, in the next academic year. . . . Anthony T. Kolinski, past chief barker, Tent 7, Variety Club of Buffalo, and former manager of the Buffalo WB exchange, was in visiting old friends along Film Row and lunching with Herbert Schwartz, new Columbia branch manager. Kolinski is now one of the top executives of Herbert Slotnick Enterprises, Inc., Syracuse.

CHICAGO

Patrons for the first morning showing at the Chicago theatre opening of Alfred Hitchcock's "Torn Curtain," were treated to a piece of Hitchcock's birthday cake. Chicago press, radio and tv friends air-expressed a huge birthday card to Hitchcock who was in London. . . . Mrs. Rose Faller, 62, widow of Sigmund Faller, who owned the Bijou-Dream theatre in the early 1900's, died in her home. Faller died in 1933. Mrs. Faller is survived by a daughter, Mrs. Mildred Huchberger; a grandchild; and three great grandchildren. . . . Herbert R. Ries, 62, general manager for the Shubert theatres in this area, died in his home. . . . H. L. Stern, a founder of the Balaban and Katz corporation and president of the organization from 1919–1930, died recently in Michael Reese hospital. Stern was associated with these firms at the time of his death: Alliance Theater Corp., Lawrence Stern and Co., an investment firm owned and operated by he and his brother, and was a director of E. Z. Painter Corp. . . . "Sweetest Day," October 15, will be featured by movie house concession stands in this area. Promotional materials may be obtained from Sweetest Day Council. . . . Frank A. Jones named vice president, public relations for Bell and Howell Co. Lawrence Howe, vice president, law and administration, named to additional post of secretary, succeeding Jones. . . . "A Day with Universal" included a morning showing of "Texas, Across the River;" adjournment for lunch at the Continental;

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return for a 2:30 screening of "Gambit." . . . Disney Studios entertained exhibitors at a screening of its Christmas release, "Follow the Boys." . . . Chicago International Film Festival, Nov. 5–11, will receive entries from France, according to a festival spokesman. The judging will take place in the Playboy theatre. . . . Two charity benefit premieres will herald the opening of United Artists', "Hawaii," at the Bismark. On Oct. 18 the Chicago Heart Assn. holds its benefit and the following night will be for Chicago Youth Centers. . . . The Thunderbird, a $750,000-1,200 seat theatre being built by Duncan Kennedy, a veteran theatre executive, formerly with an affiliate of B and K theatres, will open toward the end of the month in the Golf Rose Shopping center, Hoffman Estates. . . . Elwin Forberg, member of Motion Picture Operators' Union, Local 110, died. . . . Wilmette theatre, Wilmette, Ill., closed for 15 years, is to be reopened by Richard Stern, owner-operator of the Cinema theatre. Stern plans to completely renovate the premises, installing all the latest equipment. . . . Sandy Corbett, secretary to Eddie Seguin, ad-press chief of the B and K theatre chain, recently married Tom Cunningham, law student.

CINCINNATI

Attendance at first-run theatres may have set a record for the summer season recently. Long lines of patrons stood in the rain for "Torn Curtain" on opening night at both the Ambassador and 20th Century. The same was true for "Glass Bottom Boat," opening at the Hollywood and Mariemont Cinema East. Despite the rain, patrons packed the Times Towne Cinema for the second week of "The Russians Are Coming The Russians Are Coming," and attendance was up for "The Sound Of Music" in its 72nd week at International '70, and for "The Blue Max" at the Capitol. "How To Steal A Million" is set for a good run at the Princeton Cinema. "Doctor Zhivago," playing its 21st week at the Valley, must be establishing records for continued patronage. Rain storms did not deter patrons for "Wild Angels," which played a multiple at 14 theatres. . . . Sympathy is extended to the family of Harold Moore, widely-known Charleston, W. Va., exhibitor, who died. . . . A record attendance of more than 700 members and guests were present for an annual outing of Variety Tent Three, Summit Hills Country Club, Aug. 15. Proceeds will go toward the purchase fund of the Tent's Sunshine Coach.

COLUMBUS, O.

Charles Sugarman, operator of Cinema East, entered Riverside Hospital for observation. . . . Mrs. Ed McGlone, wife of RKO Palace manager, returned from a stay at Will Rogers Memorial Hospital. . . . Robert Gates has been named house manager of RKO Palace. He formerly was manager of Grand Cinerama. . . . Charles Van Fossan, assistant manager, RKO Palace, is in training for two weeks with the Army reserves. . . . "The Blue Max" will be the next roadshow attraction at the Grand Cinerama.

DALLAS

Buena Vista, the distributing organization for Walt Disney motion pictures, held the first of a series of 10 "family previews" at the Cinema in NorthPark. The special showing was "Follow Me, Boys!" the Disney picture starring Fred MacMurray which will be released at Christmas. The Dallas preview and nine others across the country this month are leading up to a nationwide event in early December called "An Evening With Walt Disney," when 200 theatres will be given over to invitational previews of the film. Roy O. Disney, chairman of the board of Walt Disney Productions, and Irving H. Ludwig, Buena Vista vice-president, are conducting the preview series. . . . The Dallas Variety Club is ready to join with other tents in the United States, Canada, Mexico, and Great Britain for an international membership campaign which is scheduled to begin on Sept. 1. A goal of 100 new members has been established by Don Grierson, chairman of the membership committee of the Dallas Tent. Other members on the committee include Arlie Crites, Joe Jackson, Charles Darden, Bob Davis, Kyle Rorex, Tex DeLacy, Harry Del Rose, Bill Durrett, Don Foster, and Alfred N. Sack. . . . Southern Methodist University will offer an international film series this fall, combining lecture with screening. Lecturers will be members of the SMU faculty, and the series is open through Dallas College to persons who are not members of the SMU student body. The films include "The Silence," Sept. 22; "Throne of Blood," Oct. 6; "The Eclipse," Oct. 13; "The World of Apu," Oct. 20; "Viridiana," Oct. 27; "The Ballad of a Soldier," Nov. 3; and "Last Year in Marienbad," Dec. 1. . . . Operators of d-i's are opposed to Daylight Savings Time in Texas. It may become a way of life for Texans next spring. It all depends on the Texas legislature, who will make a final decision, either directly or indirectly. Unless it passes a law exempting Texas, the state goes off the time standard it has traditionally followed. John Rowley, president of Rowley United Theatres, stated, "It would be very harmful to us. We couldn't start our first feature before 9 or 9:30 p.m. People just wouldn't go to a d-i if they couldn't get out until 11:30 or midnight." . . . Stanley Warner Theatres, with headquarters in Dallas, opened the new Westside D-I, Fort Worth, Tex. The new d-i features an unusual "Stardome" snack bar, shaped like the Houston Astrodome; a smooth, dust free, silent parking surface; super hi-fidelity sound; a prism screen; and other outstanding features. . . . R. J. McCafferty has arrived here from St. Louis to take charge of the Columbia exchange. He succeeds Jack Judd, who is retiring. Judd was presented an AM-FM radio by the exchange employees at a catered luncheon in the exchange office. Don Medford, director for Warner Bros.' "Gid," was in Dallas scouting locations.

DENVER

Bob Sweeten, who has managed the International 70 here for Trans-Beacon since resigning some 18 months ago as director of advertising and promotion for National General in California, is returning to Hollywood to take the position of managing director of the de luxe new Cinerama Dome for Pacific Theatres Corporation. Sweeten, a Denver man, was with Fox-Inter-Mountain Theatres for many years and managed their key hardtop, the Center, downtown Denver. . . . Rocky Mountain Motion Picture Association "Fun Jamboree" is to be held Sept. 12–13 and will be kicked off with a luncheon in the Petroleum Club for the ladies, to include a fashion show and bridge session. Men's Stag Dinner and Calcutta takes place Monday evening in the Meadow Hills Country Club. Golf tournament is set for Tuesday, and prizes will be awarded that evening at the dinner dance. . . . A second out-of-the-downtown-district hardtop will undergo a complete remodeling job—the Webber on South Broadway is set for an overhaul under the supervision of Mel Glatz of the Denver theatre designing firm of Mel Glatz and Associates. The Esquire was recently the other house to be made over. Webber is one of the C. U. Yeager chain, and when remodeling job is completed will be managed by Lou Kolocheski, who is presently city manager of Atlas Theatres here, a part of the Yeager interests.

DES MOINES

Central States Theatres announced plans for construction of a drive-in at Iowa City, Ia. The firm now operates one other drive-in and four houses at Iowa City. The new drive-in will be located on Highway 6. . . . The women of Variety Tent 15 presented a check for $1,500 to chief barker Art Stein to help defray some of the expense for the new Sunshine Coach. The new coach was put into service several weeks ago and is the second to be used for transporting handicapped children.

HOUSTON

Free "Back to School" movie tickets to see "Robinson Crusoe on Mars" at Meyerland Cinema I and II were given away as long as 1,500 tickets held out in a special booth at Meyerland Plaza. Tickets were given to kids from six to 16. . . . Ray Boriski, owner and operator, Alray, home of foreign films in Houston, has booked a film festival. Films to be shown include Federico Fellini's "8½," "The Lovers of Teruel," "The Loneliness of the Long Distance Runner," "Zorba the Greek," and "The Knack." . . . The Gaylynn opened a roadshow engagement of "The Blue Max." Margaret Foster is in charge of reservations for groups or theatre parties. There will be two showings daily at 2 p.m. and 8 p.m. . . . "Batman" opened a multitple run at 15 suburban theatres. . . . Radio station KILT declared Guy Stockwell Day. The movie star was in to plug his latest film, "Beau Geste," which opens Sept. 1 at the Cinema I and II. . . . Mrs. Ruth Denney, drama instructor at Lamar High School, has a number of pupils who have made good in show business. In movies, Paula Prentiss was launched on the road to success by Mrs. Denney. Another student, Pat Becker, has been signed by 20th Century-Fox for a film.

JACKSONVILLE

A new Film Row beauty is Cheryl Capps, daughter of Bob Capps, MGM branch manager, and Jackie Capps, who won first runner-up position in the 1966 Miss Blaze contest of the Arlington Volunteer Fire Dept. Cheryl, a senior at Terry Parker High School and relief cashier at the downtown Center Theatre, received a handsome silver trophy in honor of her talents and pulchritude. . . . A major new competitor for the city's entertainment dollars is a role being forecast for a $500,000 night club being erected next to Roosevelt Mall by Sandy Edwards, owner of the Steer Room, one of the area's top restaurants, and Leonard Rinzler, R & R Liquors. It is reported that Edwards and Rinzler aim to challenge the dominance of Jax Liquors Thunderbird Lounge in the local drinks, dinner, and dancing field with an entertainment budget of 10 to 15 thousand dollars weekly. The club, featuring Greco-Roman decor, will be named "The Forum" and will seat 450 guests. The new nitery in the vicinity of the Edgewood Theatre is scheduled to open in December, with either Eddie Fisher or Billy Daniels as the headliner. . . . Carroll Ogburn, Warner Bros. manager, is having a red-carpet advance screening of "Kaleidoscope" for exhibitors and many local VIPs at the downtown Center. . . . Bob Pollard, Buena Vista salesman-manager for the Florida area, has chosen the Preview Theatre

to present the first industry showing of "The Fighting Prince of Donegal," scheduled for one of Disney's biggest exploitation campaigns. . . . Mrs. O. Glenn Gryder, Howco Films, also used the Preview Theatre for advance screenings of two new science-fiction features, "Dimension 5" and "Cyborg 2087." . . . Marvin Skinner, Florida State Theatres booker, happily passed out boxes of "It's A Boy" cigars after Mrs. Skinner gave birth to David Alan Skinner at St. Vincent's Hospital. . . . Thelma Claxton rejoined Film Row after a long absence as she replaced WOMPI Elcanor Moon in the MGM office when Eleanor was granted a maternity leave of absence by manager Bob Capps. . . . Sandra Easley, WOMPI vice president and machine expert at the MGM branch, journeyed to Washington, D. C., for a training course in the operation of a new teletype system. . . . W. O. "Ollie" Williamson, Warner Bros. district manager from Atlanta, spent a few days in the area conferring with theatre circuit leaders and independent exhibitors. . . . Harold Popel, former exhibitor in the West Palm Beach area who is now booking for Wometco Enterprises of Miami, visited with old friends along Film Row after an absence of several years. . . . MCM Theatres of Leesburg and other inland points closed the Lyric Theatre, Dunnellon. . . . A tentative Aug. 31 date has been scheduled for the grand opening of Meiselman Theatres' new University Drive-In, which is situated close to Jacksonville University at nearby Arlington, and Herman Meiselman, circuit owner from Charlotte, came in to make final arrangements for the opening. This will be his sixth theatre in Duval County (Jacksonville and Jacksonville beaches) as he now operates the Town & Country and the Cedar Hills, first-run indoorers; the Royal Palm, Atlantic Beach; and the Midway and Fox drive-ins. . . . Shelmon Masce, manager, State, Tallahassee, a unit of Kent Theatres, has successfully staged a revival of what was once an important part of every program at major motion picture theatres throughout the world and which today is little more than a nostalgic memory to older movie-goers. Sheldon has brought back—to the delight of Tallahassee motion picture patrons and music lovers—live organ recitals during his intermission periods which fill the State with the humming and singing of appreciative patrons. He features the names of organ players on his marquee along with his screen programs and, in a pinch, he plays the organ himself as he is an accomplished musician. It so happens that he is also the Tallahassee dealer for Hammond organs and has no problem in keeping an organ on stage at all times. . . . Miss Madge Jansen, manager of the downtown Diana Shop and an honorary WOMPI member, won a company sales contest which entitles her to a free three week tour of six European countries.

MIAMI, FLA.

In St. Petersburg, Fla., the director of the Museum of Fine Arts announced that the museum was "over subscribed" for its film-lecture series. . . . Three juveniles were seized by St. Petersburg, Fla., police during a free "coupon" showing at the downtown Florida. Police stated that the youths were apprehended in connection with "some disorderly conduct, profanity, and one kid with a concealed weapon"—a steak knife—according to a Youth Aid Bureau spokesman. . . . A 600-seat theatre, tentatively named the Harbor Cinema, is to be part of the Punta Gorda Mall shopping center, according to an announcement from T. G. Solomon, president, Gulf States Theatres. The theatre will have stereophonic sound equipment and a panoramic screen, as well as all modern concession facilities. . . . Zoning was approved by the Melbourne' Planning and Zoning Board for a shopping center that will have a theatre, as well as all other usual shops and stores. The center is planned for an area south of NASA boulevard and west of Babcock street. . . . Site preparation has begun on the South Trail Ventures, Inc., theatre set in the South Trail Shopping Center, Ft. Myers. The 900-seat house is being constructed by Bogard Corp. Theodore Gottfried, Miami, is the architect. The $160,000 theatre will be the only indoor theatre in Ft. Myers away from the downtown area. . . . The Cinema 70 opened in the Palm Coast Plaza (Palm Beach). . . . Harry Botwick, southeastern district manager, Florida State Theatres, announced the closing of the Florida, downtown Ft. Lauderdale. The theatre will not be razed, but will be used occasionally for special attractions. Botwick said the Florida, which switched last year to second-run features, just hasn't been able to maintian itself prosperously. A clean-up campaign had been announced several weeks ago for the 30-year old house, which was the last theatre still operating in the "downtown" area. "I think it's very regrettable," was the statemetn of J. Wayne Averill, executive vice-president of the Ft. Lauderdale Downtown Business Council. "We are very much in hopes that more consideration will be given to plans submitted for the improvement of downtown, such as two-way traffic and more free parking. We hope that after these plans have been completed, consideration will be given for the Florida's return." . . . Lance Miller, manager, North Andrews Drive-In, Ft. Lauderdale, is the newest member of the Wometco Old Guard organization, having completed seven years with the company. . . . Sympathy was extended to Mr. and Mrs. John Reed in the sudden death of Mrs. Reed's father, Jules DuBois, Latin-American correspondent for the Chicago Tribune. The veteran newsman suffered a heart attack in Bogota, Colombia, while there on assignment to cover a news conference given by President Raul Leoni of Venezuela. John Reed is manager, Mayfair, and Mary is a former Wometco theatre employee. . . . Andy Sullivan, MGM publicity director, has announced the appointment of Doris Vater to handle all Florida promotions on MGM television, films, and exploitations as of Jan. 1. Currently with Bayside Advertising of Miami, Miss Vater will shortly have her own MGM office in Miami. She assisted MGM in their recent promotion of the world premiere of "Around The World Under The Sea." . . . Kostroff Rich, Inc., is the newest tenant at Studio City in north Miami. Larry Kostroff and Mickey Rich head the firm which will be able to serve producers who have filming requirements in the immediate area, including the Caribbean, Bahamas, and Puerto Rico. . . . Florida State Theatres broke ground for its new Sunny Isles, the second motion picture theatre to be started in the Miami Beach area in less than a year. The other new theatre is the Bay Harbor "Rocking Chair," located on Bay Harbor Island. The new FST house is situated on Interama Boulevard. In an area known as Eastern Shores, The Sunny Isles is the first Dade County theatre to have twin and auditoria, each to have both regular and stereo sound system. The house will be equipped with rocking-chair seats throughout; the larger auditorium will seat 750 and the smaller about 500. Special rain canopies will be provided at the front and sides of the theatre. . . . Gene Sutton, manager, Sunrise, Ft. Pierce, obtained widespread east Florida coverage via the "Florida AAA Motorist" newspaper on his tieup with the American Automobile Association's travel department in connection with the central Florida premiere of "Madame X." Photos and article in the newspaper called attention to Sutton's very successful tieup. The unique fashion show-premiere was entitled "Around the World Champagne Style," and was attended by some 350 persons who were greeted by AAA Travel Department representatives before enjoying the film and fashion show against a backdrop of world travel destinations.

NEW HAVEN-HARTFORD

Paul Macbeth, manager of the Perakos Cinema One, East Hartford, for the past six months, has resigned and will announce a new affiliation shortly. Previously, he was in independent exhibition in Massachusetts, and at one time was general manager of the Hartford Theatre Circuit, suburban Hartford company. . . . Joseph Letizio, former Connecticut State Police Auxiliary officer, has been named manager of the Perakos Beverly, Bridgeport, following completion of a circuit management

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course in New Britain and Hartford. . . . Perakos theatres in Connecticut—there are seven hard-tops and two drive-ins—are planning "Back to School" kiddie shows in early September. . . . Cliff Grief, assistant to Ray McNamara, Hartford resident manager for New England Theatres, Inc., regional affiliate of ABC (American Broadcasting Company), has returned from a Newport, R.I., vacation. . . . The People's Drive-In is the new name for the Rogers' Corner Drive-In, Pleasant Valley (between New Hartford and Winsted, to the north of Hartford). . . . James M. Totman, New England zone manager for Stanley Warner Theatres, met with Robert E. Carney, resident manager at the deluxe Strand, Hartford. . . . Sam Rosen, partner in Lockwood and Gordon Connecticut Theatres, got back from an extended stay in Mexican waters. . . . Norman Bialek, partner in the Nutmeg Theatre Circuit, is home from a European trek. . . . The Maurice Bailey Whitney, Hamden, has blossomed forth with a handsome new front, including marquee, masonry, lobby doors, and carpeting. Lou Adsit is the house manager. . . . Doug Amos, general manager of Lockwood & Gordon Theatres, came in from Boston for the Connecticut premiere of UA's "Battle for Khartoum" at the Cinerama Theatre, Hartford. . . . Dave Titelman, MGM Connecticut branch manager, is urging early response to state collections for the Will Rogers Memorial Hospital Campaign. . . . Redstone Theatres have started construction on the 1100-seat Cinema III, a sister theatre to the company's deluxe Cinema I and II complex on Riverdale street in West Springfield, Mass. The project marks first time a theatre threesome is built in New England. All three, of course, are to be operated as first-runs. Cinema II is equipped for Cinerama. . . . James M. Totman, Stanley-Warner Theatres zone manager, anticipates a late September completion date for the 1200-seat Cinema, being built in the Danbury Shopping Plaza, on Candlewood Lakes, some 65 miles to the southwest of Hartford. The theatre will have a New England motif, complete with lobby antique displays and a covered walkway, with benches, from the parking area, the latter accommodating some 5,000 cars. . . . A combine representing Connecticut independent theatre interests has acquired the 410-seat Chesire, downstate Chesire, from Josph DiFrancisco, retiring industry pioneer, for an undisclosed sum. The new owners—Franklin E. Ferguson, general manager of the Bailey Theatres, New Haven; and Leonard E. Sampson and Robert C. Spodick, Nutmeg Theatre Circuit, will completely remodel the facility, to be known as the Chesire Cinema. Ferguson will continue his association with the Bailey circuit, and Sampson and Spodick will continue to operate their own circuit, which has theatres in New Haven, Norwalk, Wilton, Fairfield, and Westport, all in southwestern Connecticut. . . . Harry L. Levine, 52, projectionist at the Capitol Theatre, Lynn, Mass., for 33 years, died.

NEW ORLEANS

Gulf States Theatres announced that construction on a new theatre in Houma, La., will soon get underway. The deluxe 800 seater will be located in one of the town's big shopping centers. The Fox, Gulf States year old possession there, will be converted to an office building after the new house is in operation. Gulf States is also building a 600-seat theatre, the Harbor Cinema, in the Punta Gora Mall shopping center, Punta Gorda, Florida, which is expected to open by Christmas. . . . Sympathy is extended to Mr. and Mrs. Prewitt, Jr., Temple, Texas, and Mrs. W. A. Prewitt, III, McComb, Miss., on the death of Mrs. O. J. Key, mother of the elder Mrs. Prewitt and grandmother of Prewitt, the III. . . . Johnny Miller, of the Johnny Miller Show on WVUE-TV, Channel 12, has joined the local Variety Club, Tent 45. He was active in the recent Sunshine Coach fund drive of the tent. . . . Variety Club and its ladies auxiliary held a game social and it is planned to hold one each month with proceeds to be used to augment the tent's charity treasury. . . . Don Kay, chief barker, Variety Club Tent 45, announced that the telethon will be held Sept. 17–18 from Municipal Auditorium over WWL-TV Channel 4. Barbara James, Variety International Public Relations Research, will coordinate the staging of the telethon; and Mayor Victor H. Schiro, will be honorary chairman. . . . The WOMPI's monthly visit with the senior ladies of St. Anna's Home called for a special celebration when one of the residents celebrated her 100th birthday . . . WOMPI Dottie Dittman, MPA, is on pleasure journey to Europe and post-carded from gay Paree.

PHILADELPHIA

Walt Woodward, formerly with Electrical Research Corporation and a Philadelphia area theatre manager, now retired and living in Miami, Fla., with his wife, "Aunt Fanny," was in an automobile accident in which his standing car was hit by a truck. She was badly shaken up and has to wear a neck brace while taking daily treatments. . . . Prices in Philadelphia legit theatres are going up this season with a $9.00 top reported. . . . The Gold Ballroom of the Hotel DuPont, Wilmington, Del., reopened after considerable refurbishing. Originally opened in 1918, the ballroom was closed to the public for about five weeks for the major phases of modernization and renovation.

SAN ANTONIO

Bill Rau was making plans for the formal opening of his new Valley-Hi D-I on Aug. 26. The opening feature is "The Magnificent Men in Their Flying Machines." Rau also operates the Bandera Road D-I and the Alamo Booking Service. . . . Condolences are being offered to Gene T. Cole, city manager for Gulf State Theatres, on the recent death of his father, L. P. Cole, 76, in San Angelo, Tex. . . . David A. Stoffle, manager, suburban Josephine, Cinema Arts Theatres operation, was the subject of a picture story in one of the local dailies on his finding an owl in a laundry basket in the backyard of his home. Soffle is aiding in mending an injured wing and said the owl has become friendly and is responding to treatment. . . . The Equipo Sales Co., operated here for the past 20 years by E. G. Olivarri, has changed its name to Texas Theatre Supply and is expanding his theatre supply business. He has an export business to Mexico and handles the sales, rebuilding, and exchange of all types of theatre equipment. He is assisted by Manuel Ayela who is also a projectionist at the Woodlawn as well as president of the local motion picture operators' union. . . . Ronnie Slavin has joined the staff of the Josephine as usher-ticket taker. His father, Gene Slavin, is a projectionist at the Josephine. . . . Alvin Krueger, manager, suburban Laurel, where the roadshow engagement of "The Blue Max" is now current, has announced a new policy of 10 showings weekly with matinees on Saturday, Sunday, Wednesday, and holidays. Previously, there were matinees on Monday, Thursday, Friday, Saturday and Sunday. . . . Vivian Scoggins, secretary to Tom Powers, city manager for Cinema Arts Theatres, has as her house guest her son, Capt. John Anthis, his wife Paula, and son Larry. Capt. Anthis is to return to Fort Bragg, N. C., prior to his assignment to Vietnam. . . . Betty Quinney's son, Melvin, Jr., has enlisted in the Navy and left for San Diego, Calif., for boot camp training. Mother is cashier at the Josephine. . . . Ten knowledgeable film fans will share the $150 top prize awarded in the Express-News "Torn Curtain" contest. Prizes were offered readers who could name the largest portion of the 50 screen thrillers Alfred Hitchcock has made in his long career. His 50th picture is "Torn Curtain" now current at the Majestic. The 10 contestants all listed the 50 pictures and shared in the $150 top prize, each receiving $15. The 10 runners-up received an album of the sound track of the film, and the next 15 runners-up received two tickets to see the film at the Majestic.

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Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 4
August 31, 1966

AMERICAN INT.

Bang, Bang, You're Dead

MELODRAMA
92M.

American International
(Color)
(Filmed abroad)

ESTIMATE: Enjoyable spy romp.

CAST: Tony Randall, Senta Berger, Terry-Thomas, Herbert Lom, Wilfred Hyde-White, Gregoire Aslan, John Le Mesurier, Klaus Kinski, Margaret Lee, Emil Stemmler, Helen Sanguineti, Sanchez Francisco, William Sanguineti, Hassan Essakali, Keith Peacock, Burt Kwouk. Produced by Harry Alan Towers; directed by Don Sharp.

STORY: Klaus Kinski murders Keith Peacock in Morocco and then arrives at the airport in time to photograph passengers from a particular flight as they board a bus for the city. Kinski works for Herbert Lom, who is trying to fix a United Nations vote in favor of Red China and collect for the deal. His contact with the money is one of the arriving passengers, but he suspects one of the others to be a counter-espionage agent. Included in the group of passengers is Tony Randall, an oil representative; Senta Berger, a journalist; plumbing salesman Wilfred Hyde-White; John Le Mesurier, travel agency chief; and Lom's mistress, Margaret Lee, who is trying to spot the courier. Randall and Berger discover Peacock's body in her room where Lom has placed it. In the series of chases and plot twists that follow, suspicion is shifted from one passenger to the other. Randall becomes the prime target when he accidentally takes Loms' briefcase containing valuable spy documents. Escaping with Berger, who is wanted by the police for Peacock's murder, they are aided by Arab chieftain Terry-Thomas. In the action-packed finale, Berger is revealed as a CIA agent, Hyde-White as the Communist contact, and Randall as a hotel advance man seeking a site for a new resort. The plot is foiled, and a Randall-Berger romance seems solid.

X-RAY: Tony Randall may not have the super-agent physique, but his comic timing is perfect. The excellent color photography catches Morocco and bountiful Senta Berger at their best. A light directorial hand keeps the comedy, action, and suspense moving at a brisk pace that is highlighted by professional performances from everyone involved. Could stand alone, but would probably do better as the top of a program.

AD LINES: "Bang-Bang. Who Has The Body? Bang-Bang, Where Is The Money?"; "Forty-eight Hours To Save The United Nations From Possible Catastrophe."

IMPORTANT

Data carried in this issue of REVIEWS as it pertains to the 1965–66 season will not be carried in complete detail again. Subsequent issues will be compiled as of and after the issue of Sept. 14, 1966, and will start the only complete reviewing record of the 1966–67 season in any motion picture trade paper. Additional data of the 1965–66 season will continue to be carried in REVIEWS until the record is completed.

Back issues of REVIEWS are available for purchase on request at the MOTION PICTURE EXHIBITOR BOOKSHOP.

BUENA VISTA

The Fighting Prince Of Donegal

MELODRAMA
112M.

Buena Vista
(Filmed abroad)
(Technicolor)

ESTIMATE: Good adventure entry with Disney label.

CAST: Peter McEnery, Susan Hampshire, Tom Adams, Gordon Jackson, Andrew Keir, Donal McCann, Maurice Roeves. Co-producer, Bill Anderson; directed by Michael O'Herlihy; associate producer, Hugh Attwooll. A Walt Disney Presentation.

STORY: Ireland of 1587 is garrisoned by English troops against the threat of Spanish invasion. When the father of Peter McEnery (head of the O'Donnell clan) dies, McEnery takes over. According to legend, he has been chosen to unite the clans of Ireland against English oppression. One of the first visited by him is the clan headed by Andrew Keir (MacSweeney) who has a lovely daughter, Susan Hampshire, in whom McEnery has always been interested. The youngsters find that they are in love. Keir offers to accompany him to some of the other clans to get the alliance going, but they are hoodwinked into visiting aboard an English trading vessel. McEnery is trapped, abducted, and made a prisoner in an English-controlled castle to await the pleasure of Queen Elizabeth I, who is trying to prevent an alliance of the clans. He escapes but is brought back by vicious captain Gordon Jackson. Placed in irons again, an attempt is made to free him as Keir and Tom Adams offer to have Irish soldiers fight for the Queen. Jackson turns down their offer, and when Adams becomes abusive, he imprisons him as well. They persuade an Irish jailer to help them escape before McEnery is to be sent to London. Evading pursuit, McEnery returns at the head of an Irish force to take Jackson prisoner and capture or kill the English soldiers around him. He also frees Hampshire and his mother, who had been held as hostages. The future looks bright for the pair of young lovers.

X-RAY: Generous amounts of action, intrigue, and Irish spirit are to be found here along with bits of romance, comedy, and drama. The end result should be entertaining for most audiences. The Disney organization has once again come through with an adventure thriller in its usual able fashion, replete with the usual quota of castles, sword fights, and appropriate historic atmosphere. Performances are good, and direction and production are capable. The use of color is an added plus factor. Robert Westerby wrote the screenplay from a book by Robert T. Reilly, "Red Hugh, Prince of Donegal."

AD LINES: "An Adventure Thriller About The Irish Rebellion"; "An Adventure Thriller Packed With Action, Romance, and Comedy In The Disney Manner."

EMBASSY

Nights Of Cabiria

DRAMA
110M.

Embassy
(699)
(Reissue)
(Italian-made) (English titles or dubbed)

ESTIMATE: Okay for art houses.

CAST: Giuletta Masina, Francois Perier, Frances Marzi, Dorian Gray, Amedeo Nazzari. Produced by Dino DèLaurentiis; directed by Federico Fellini.

First released through Lopert in 1957, this has been acquired by Embassy and is being reissued at this time. For complete review under the original title, "Cabiria," please refer to page 4423, issue of Jan. 8, 1958.

Picture Mommy Dead

DRAMA
88M.

Embassy
(Pathecolor)

ESTIMATE: Suspenseful drama for program.

CAST: Don Ameche, Martha Hyer, Zsa Zsa Gabor, Susan Gordon, Maxwell Reed, Wendell Corey, Signe Hasso, Anna Lee, Paule Clark. Produced and directed by Bert I. Gordon.

STORY: Following the mysterious death of her mother, Zsa Zsa Gabor, in a fire at the family's estate, Susan Gordon is confined to a convent-sanitarium suffering from a loss of memory. She is taken home by her father, Don Ameche, who has been living abroad with his second wife, former governess Martha Hyer.

Maxwell Reed, a cousin of the dead woman, who was disfigured by the blaze and left a token amount in her will, has been living in the house as a caretaker. Hyer had been carrying on an affair with him until Gabor's death, and she believed that Ameche would inherit all the money so she married him. Attorney Wendell Corey reveals that the will leaves all the money to Gordon on her 25th birthday or to Ameche if she should die or be declared insane. Pressed for funds by Hyer's extravagant spending, Ameche is forced to auction off the furnishings on the estate, with Gordon's permission. The house preys on the youngster's mind as do some of Hyer's actions. Hyer even submits to Reed's attentions again if he will help her get her hands on the estate. Eventually, she kills Reed when he wants to interest the police in reopening the case. The girl and Hyer struggle, and a candle sets fire to the bedroom, destroying an unconscious Hyer as it did Gabor three years earlier. The scene unsettles the minds of Ameche and Gordon, and hand-in-hand, they wander away with Gordon happy now at being the only woman in Ameche's life.

X-RAY: There are a number of suspenseful and exciting moments to be found in this drama that also treats on greed and avarice. It contains enough in the way of exploitable situations, "names" in the cast, etc., to create audience curiosity. A strong campaign could stimulate this into slightly better returns than usual. The cast performs in adequate fashion, and direction and production are capable. The screenplay by Robert Sherman is aided by the use of color. It should do okay as part of the show.

AD LINES: "A Thrill-Packed Murder Mystery"; "A Fortune Awaited The Survivor Of A Mystery-Laden Estate."

The Secret Of Magic Island

NOVELTY
65M.

Embassy
(501)
(Eastman Color) (French-made)
(Reissue)

ESTIMATE: Cute bit of fluff strictly for the kiddies.

CREDITS: Directed by Jean Tourane; screenplay by Louise de Vilmorin; music by Richard Cornu; narration by Philip Tonken.

For complete review, please refer to page 5278, issue of April 28, 1965.

MGM

Butterfield 8

DRAMA
100M.

MGM
(Metrocolor)
(CinemaScope)
(Reissue)

ESTIMATE: Absorbing drama for adults.

CAST: Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill, Betty Field, Mildred Dunnock, Jeffrey Lynn, Kay Medford, Susan Oliver. Produced by Pandro S. Berman; directed by Daniel Mann.

For complete review, please refer to page 4761, issue of Oct. 26, 1960.

DO SAVE . . . pink REVIEWS

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Cat On A Hot Tin Roof

DRAMA
108M.

MGM
(Metrocolor)
(Reissue)

ESTIMATE: Well-made filmization of play.

CAST: Elizabeth Taylor, Paul Newman, Burl Ives, Jack Carson, Judith Anderson, Madeleine Sherwood, Larry Gates, Vaughn Taylor. Directed by Richard Brooks; produced by Laurence Weingarten.

For complete review, please refer to page 4502, issue of Aug. 20, 1958.

Gigi

MUSICAL
116M.

MGM
(CinemaScope) (MetroColor)
(Reissue)

ESTIMATE: Delightful entertainment.

CAST: Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold, Eva Gabor, Jacques Bergerac, Isabel Jeans, John Abbott. Directed by Vincente Minnelli; produced by Arthur Freed.

For complete review, please refer to page 4470, issue of May 28, 1958.

PARAMOUNT

Alfie

COMEDY DRAMA
114M.

Paramount
(Technicolor)
(Techniscope)
(Made in England)

ESTIMATE: High-rating comedy drama should delight adult audiences.

CAST: Michael Caine, Shelley Winters, Millicent Martin, Julia Foster, Jane Asher, Shirley Anne Field, Vivien Merchant, Eleanor Bron, Denholm Elliott, Alfie Bass, Graham Stark, Murray Melvin, Sydney Tafler. Produced and directed by Lewis Gilbert. Screenplay by Bill Naughton, based on his play.

STORY: Michael Caine (Alfie) has a way with the women. He loves them and leaves them when they get too demanding or he feels too deeply involved. He's dapper and handsome and has a bit of trouble holding a job, but as long as the "birds" keep falling for him, things can't be too bad. One of his conquests, Julia Foster, realizes how shallow he is and marries another admirer, providing a full time father for Caine's son. Although Caine really loved the youngster, he recovers quickly and continues on his rather callous way. Some slight spots on his lung send Caine to the hospital, and even there his success with the "birds" continues. In the next bed is Alfie Bass, always worried about wife Vivien Merchant and his kids. Caine can't understand such behavior. Cured, Caine launches a casual affair with Merchant, who becomes pregnant. An abortion is necessary, and the sordid affair truly affects Caine. He rebounds, however, into the arms of wealthy tramp Shelley Winters, and all is as it was. Caine goes from casual affair to casual affair, but down deep, he realizes the emptiness of his life.

X-RAY: This extremely well-made, beautifully acted comedy-drama is adult entertainment at its best. Michael Caine in the title role is magnificent, and his asides to the audience are hilarious, biting, and touching. The technique is a novel one and always handled well. Caine receives excellent support from the remainder of the cast, with a particular nod to Vivien Merchant, whose frightened housewife terribly hurt by her one transgression is a portrayal of rare depth and feeling. The film has created a certain amount of controversy because of the explicit treatment of an abortion sequence, but like the rest of the picture it is handled with superb taste. The Code Authority was well justified in making an "exception" to grant "Alfie" a seal, and the Catholic Office for Motion Pictures has responded to the film's undeniable quality by voting an A-4 classification. The film combines hilarity with deeply touching moments as Alfie cuts a swathe through the ladies in his life, uneasily realising finally that a man can't shirk the responsibility for his deeds. Caine suggests the emptiness of his character and the simultaneous knowledge of what he is and what he will become. There is bitterness too at the way in which people treat each other in a rather unfeeling world. Here is a film to be relished on many levels. While making a valid social comment in an often ribald manner, it remains always first and foremost sparkling screen entertainment. All who had a hand in the production are to be commended, and audiences from those seeking pure entertainment to those who demand a great deal more should be well pleased. "Alfie" is a winner.

AD LINES: "Meet Alfie . . . He's One In A Million"; "Alfie Chased The 'Birds' . . . And The 'Birds' Chased Alfie . . . What A Way To Live."

Waco

WESTERN
85M.

Paramount
(Technicolor)
(Techniscope)

ESTIMATE: Okay action entry for program.

CAST: Howard Keel, Jane Russell, Brian Donlevy, Wendell Corey, Terry Moore, John Smith, John Agar, Gene Evans, Richard Arlen, Ben Cooper, Tracy Olsen, DeForest Kelley, Anne Seymour, Robert Lowery, Willard Parker, Jeff Richards, Reg Parton, Fuzzy Knight. Produced by A. C. Lyles; directed by R. G. Springsteen.

STORY: When sheriff Richard Arlen is killed while trying to keep the peace in a saloon owned by John Smith, Mayor Robert Lowery is subjected to all kinds of pressure to get gunfighter Howard Keel released from prison so he can clean-up the town. Lowery resists the suggestions until his daughter, Tracy Olsen, is attacked by a drunken cowboy and then he agrees to ask for Keel. Jane Russell, former fiancee of Keel's and now married to town preacher Wendell Corey, wants to leave before he arrives since no one informed Keel of her marriage, but Corey refuses to run. A couple of vicious cowboys, Reg Parton and Willard Parker wait in ambush to gun him down for having killed their brother. Keel expects the reception, turns the tables on them and sends them from town stripped naked. He loses some of the zeal for the job when he learns Russell is married and is undecided whether to clean up the town or take it over himself. He fires habitual drunk Gene Evans, the deputy, but then gives him another chance, which later results in Evans saving his life when Parton, Willard and others trap him. Russell learns that Keel was studying to be a minister while he was in jail, but he decides to give this up. He sends for old prison pal, Brian Donlevy to come and help him take over the town. Despite warnings to Smith to clean up, the latter ignores the Keel edicts and Smith is about to be closed down. He unites Keel's enemies into a considerable force and they march on the town. Keel refuses to run and expects to be shot defending the town. Donlevy leaves, refusing to get involved. At show-

down time, Keel finds the townspeople backing him up with blazing guns. Smith is killed but so, too, is Corey, who was defending Keel's back. Keel decides to stay as sheriff.

X-RAY: Once again producer A. C. Lyles has combined a score of well-known screen "names" to help put across a routine western plot that is replete with drama, romance, intrigue, action, etc. The result is an action film that can round out any program. The performances are generally adequate, while direction and production are average. The use of color helps dress the entry for market. The screenplay is by Steve Fisher based on a novel, "Emporia," by Harry Sanford and Max Lamb.

AD LINES: "Blazing Guns Decide The Fate Of A Town"; "One Man Stood Ready To Save A Town—He Was 'Waco'."

20TH CENTURY-FOX

Blues For Lovers

DRAMA
89M.

20th-Fox
(English-made)

ESTIMATE: Good programmer.

CAST: Ray Charles, Tom Bell, Mary Peach, Dawn Addams, Piers Bishop, Betty McDowall, Lucy Appleby, Joe Adams. Produced by Herman Blaser; directed by Paul Henreid.

STORY: In London while playing some theatre dates, blind jazz pianist Ray Charles entertains at a school for blind children where he makes the acquaintance of one of the youngsters, Piers Bishop, and his attractive widowed mother, Mary Peach. Charles gives the boy his braille wrist watch. Peach reluctantly agrees but later goes to return it as too expensive for a casual gift. Peach is romantically involved with a young composer, Tom Bell, who is liked by her son and who treats Bishop in regular fashion. While Peach goes to work as a dancer, Bishop is left with a neighbor who has a girl slightly older. Bishop boasts to her how he met Charles and how they are friends. She refuses to believe him, and he offers to introduce her to him. Peach reaches Charles at the theatre after the show, returns the watch, and impulsively invites him to a night club where Bell is working as a pianist. The youngsters catch up with Charles before he reaches the club, and he takes them home before meeting Bell. Charles likes Bill's work and asks him to work for him on arrangements, compositions, song writing, etc. When Charles goes to Paris, Bell tries to get Peach and Bishop to come along, but she is fearful. Charles discovers a doctor in Paris who may be able to help Bishop, and he urges her and the boy to discuss it. Eventually, she agrees, and the operation is performed. While it comes off well, several weeks must pass before they know whether or not Bishop will be able to see. Bell, Peach, and Bishop are determined to remain together in any case.

X-RAY: A love story and one concerning a blind child are helped along through the musical talents of Negro jazz pianist Ray Charles, and many audiences will be touched by some of the sequences. The story is of average interest, and performances, direction, and production are good. Charles plays some numbers he is known for like "Lucky Old Sun," "I Got A Woman," etc. Another point of information could be the fact that director and co-author Paul Henreid used to be a talented actor of some prominence. The screenplay is by Burton Wohl, based on a story by the latter and Henreid. It should do okay as part of the show.

AD LINES: "Jazz-man Ray Charles Helps A Small Boy Find Light In The World Of Darkness"; "He Had A Way With Children, As Well As With Music."

UNITED ARTISTS

Ambush Bay

MELODRAMA
109M.

United Artists
(Schenck-Zabel)
(Color by DeLuxe)

ESTIMATE: Action-packed film of Philippine jungle warfare.

CAST: Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang, Pete Masterson. Harry Lauter, Greg Amsterdam, Jim Anauo, Tony Smith, Clem Stadler. Produced by Hal Klein; directed by Ron Winston; executive producer, Aubrey Schenck.

STORY: In 1944, a nine man Marine patrol secretly lands on a Japanese-held island. Their mission is to contact a spy who has information concerning General MacArthur's planned invasion of the Philippines. When their captain is killed, sergeant Hugh O'Brian takes charge. Although others are also killed, O'Brian manages to contact and free the spy, who turns out to be a woman, Tisa Chang. Sergeant Mickey Rooney is wounded and sacrifices himself to buy time for the survivors, who finally arrive at the coast where they are greeted by friendly Filipinos before a Japanese detachment arrives. Chang sacrifices herself to the Japanese commander and is shot as O'Brian and private James Mitchum escape. At Bican Bay, O'Brian holds off the Japanese while Mitchum detonates the mined area moments before the fleet arrives. O'Brian is killed. Mitchum is the lone survivor.

X-RAY: This carefully made, lengthy action-packed war meller of Marine vs Japanese action in the Philippines has the stamp of authenticity about it. Technical advisor was Lt. Col. Clement J. Stadler, USMC, Ret., and it was shot on location in the jungles of the Philippines. For the most part, the actors playing the marines give creditable performances, and Tisa Chang in her film debut as the American spy of Japanese heritage is a standout. Production and direction are first rate, and the whole thing is bathed, blood and all, in brilliant color by DeLuxe although some of the deep jungle stuff is naturally quite dark. This was written by Marve Feinberg and Ib Melchior. The film has three male names to help in O'Brian, Rooney, and Mitchum. It should do nicely as part of the program. With all these things in its favor, perhaps it is incongruous that we should ask of the entire picture, the single question "Why?"

AD LINES: "The Screen Steps On A Minefield"; "Their Top Secret Mission Paved The Way For The Return Of The Invasion Fleet."

WARNERS

An American Dream

DRAMA
107M.

Warner Bros.
(Technicolor)

ESTIMATE: Fairly interesting drama.

CAST: Stuart Whitman, Janet Leigh, Barry Sullivan, Lloyd Nolan, Murray Hamilton, J. D. Cannon, Susan Denberg, Les Crane, Warren Stevens, Joe DeSantis, Stacy Harris, Paul Mantee, Harold Gould, George Takei, Kelly Jean Peters, Eleanor Parker. Executive producer, William Conrad; directed by Robert Gist.

STORY: Stuart Whitman has a successful television show wherein he has the public call in with questions and comments while on the air. He needles the police continually about their tie-in with underworld head Joe DeSantis. Whitman is separated from his wealthy, imoral, drunken wife, Eleanor Parker, and when she returns from abroad he agrees to see her so that he can ask for a divorce. There is a terrible scene as she attacks him while drunk, and a battle winds up with her being shoved over the railing that surrounds her penthouse. She falls in the path of a car carrying De Santis, his henchman, and night club singer Janet Leigh, who used to be an old flame of Whitman's before he married Parker. The police take them all in for questioning. Under questioning by lieutenant Barry Sullivan and sergeant J. D. Cannon, Whitman insists Parker's death was an accident, but they believe it was murder. Whitman and Leigh arrange to meet later, and their affair resumes with what he hopes will be some kind of future. One of the nation's wealthiest men and Parker's father, Lloyd Nolan, arrives to bury his daughter and refuses to do anything when Whitman breaks down and admits he killed her, figuring that his conscience will take care of him. De Santis' henchmen decide to kill Whitman and force Leigh into revealing the whereabouts of their meeting. They wait for him and kill him.

X-RAY: An unpleasant tale about unpleasant people is to be found in this overly-dramatic offering dealing with the personal life of a sensation-seeking television reporter. There is some raw dialogue and name-calling, as well as some attention-holding sequences. The end result is a fairly interesting drama about a bunch of characters who don't seem to evoke much sympathy from viewers even with a fair amount of suspense and soul-searching thrown in. Performances range from fair to good, and direction and production are average. Color helps to dress up the grim proceedings. Incidentally, newcomer Susan Denberg impresses in both appearance and acting, and more should be heard from her. The screenplay is by Mann Rubin based on a novel by Norman Mailer. It is more suitable for audiences from which the young have been excluded.

AD LINES: "A Hard-Hitting Television Reporter Tangles With The Underworld"; "He Couldn't Take The Pressure—The Result Is Explosive Drama."

Chamber Of Horrors

MELODRAMA
99M.

Warners
(Technicolor)

ESTIMATE: Okay exploitation horror entry with gimmicks.

CAST: Cesare Danova, Wilfred Hyde-White, Laura Devon, Patrice Wymore, Suzy Parker, Tun Tun, Philip Bourneuf, Jeanette Nolan, Marie Windsor, Wayne Rogers, Vinton Hayworth, Richard O'Brien, Inger Stratton, and Patrick O'Neal. Produced and directed by Hy Averback.

STORY: In Baltimore before the turn of the century, Patrick O'Neal forces a minister to perform a marriage ceremony for himself and a dead woman. The police are summoned but find him gone. Cesare Danova, Wilfred Hyde-White, and dwarf Tun Tun, expert amateur criminologists and operators of the House of Wax depicting famous crimes, take an interest in the case. They trace O'Neal to a brothel where officer Wayne Rogers makes the arrest. He is tried and sentenced to be hanged by

(*Continued on page* 5451)

1965-1966 FILM SEASON ANNUAL INDEX



Published annually at the close of each 12-month Film Season, this easily saveable service provides subscribers to MOTION PICTURE EXHIBITOR with a complete annual reference record to all Features and Shorts: (a) by DISTRIBUTION SOURCE, (b) by ALPHABET, (c) by PRODUCTION NUMBER, (d) by RELEASE DATE, and (e) with complete data on RUNNING TIME, REVIEW DATE, Pink REVIEWS page NUMBER, NATIONAL CATHOLIC OFFICE FOR MOTION PICTURES CLASSIFICATION, CAST, REVIEWER'S ESTIMATE, etc. Where complete individual REVIEWS sections for the preceding 12 months HAVE been saved, this ANNUAL INDEX serves as the final annual installment and complete annual index. This ANNUAL INDEX should be saved as a record of the complete 12-month Season, even though individual REVIEWS sections through the year may not have been saved.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

AUGUST 31, 1966 SECTION TWO
Vol. 76, No. 4

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers
6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad
6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Halliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made
6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made
6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain
6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler
6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.
6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made
6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.
ONCE UPON AN ISLAND—(CRAZY PARADISE)—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program
6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences
TERROR IN THE CITY—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

DISK-O-TEK HOLIDAY—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
MAGIC WEAVER, THE—(C)—Fairy Tale
NIGHTMARE CASTLE—Barbara Steele
OH! THOSE MOST SECRET AGENTS—(C)—Franco and Ciccio
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

BANG, BANG, YOU'RE DEAD—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens
6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.
6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blier—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English-Landav
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... UA
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
Alice In Wonderland In Paris .. A1 Misc.
All Men Are Apes ..... Misc.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
●Alvarez Kelly ..... Col.
Ambush Bay ..... A3 UA
American Dream, An ..... WB
And Now Miguel ..... A1 U

PLEASE NOTE . . .

This Annual Index for the 1965–66 season, is a record of the complete 12-month season and should be saved along with other copies of consecutively numbered REVIEWS in your loose-leaf binders to give you a complete record of products reviewed in MOTION PICTURE EXHIBITOR for the period specified. Beginning with the issue of September 21, 1966, the REVIEWS' data will embrace the 1966–67 season as well as additional data of the 1965–66 season until the record is completed.

THE EDITORIAL STAFF

●Any Wednesday ..... WB
Apache Uprising ..... A2 Par.
●Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
●Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.

B

Ballad of Love, A ..... For.
Bambi-Re. ..... A1 BV
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
Beach Ball ..... B Par.
●Beardless Warriors, The ..... U
Bellboy, The-Re. ..... A2 Par.
●Bells of Hell Go Ting-A-Ling-A-Ling . UA
Beau Geste ..... A1 U
Bedford Incident, The .....A2 Col.
●Bible, The ..... A1 Fox
Big T.N.T. Show, The ..... A2 AI
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Emb.
Blindfold ..... A2 U
Blood And Black Lace ..... B AA
Blood Bath ..... AI
●Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... Fox
Boeing—Boeing ..... B Par.
●Bolshoi Ballet 67 ..... Par.
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
●Bullwhip Griffin ..... BV
Bunny Lake Is Missing ..... A3 Col.
Butterfield 8-Re. ..... MGM

C

●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. ..... MGM
Cave Of The Living Dead ..... For.
Cavern, The ..... A2 Fox
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
Chase, The ..... A3 Col.
Cinerama's Russian Adventure . A1 Misc.
Cinncinnati Kid, The ..... B MGM
●Circus of Blood ..... AIP
City of Fear ..... B AA
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
●Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
●Cool Ones ..... WB
●Covenant With Death, A ..... WB
●Convict Stage ..... A2 Fox
●Countess From Hong Kong, A .... U
Curse of the Voodoo ..... B AA

D

●Dangerous Days of Kiowa Jones .. MGM
Daydreamer, The ..... A1 Emb.
●Dead Heat On A Merry-Go-Round .. Col.
●Deadlier Than The Male ..... U
●Deadly Affair, The ..... Col.
●Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
●Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
●Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
●Disk-O-Tek Holiday ..... AA
●Divorce Amercan Style ..... Col.
●Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding . MGM
Dr. Goldfoot And The Bikini Machine ..... A2 AI
●Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... AI UA
●Double Man ..... WB
●Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

Ecco ..... AI
EL CID-Re ..... A1 AA
●El Dorado ..... Par.
●El Greco ..... Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
●Enter Laughing ..... Col.

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

CIRCUS OF BLOOD—(C)—Christopher Lee
DR. GOLDFOOT AND THE GIRL BOMBS—(WS; C)—Vincent Price, Fabian
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
TARZAN AND THE VALLEY OF GOLD—(PV; C)—Mike Henry, Nancy Kovack
TOKYO OLYMPIAD—(C; S)—Documentary
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
WAR—ITALIAN STYLE—Buster Keaton
WHAT'S UP TIGER LILY?—(C; S)—Woody Allen

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
FIGHTING PRINCE OF DONEGAL, THE—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
LT. ROBIN CRUSOE, U.S.N.—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
BIRDS DO IT—C—95m.—(C)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England
66028 **BORN FREE**—D—94m.—(PV; TC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karisol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
66022 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language
MAN CALLED FLINTSTONE, THE—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention
MYSTERY OF THUG ISLAND—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
THREE ON A COUCH—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
WALK, DON'T RUN—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
WRONG BOX, THE—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made
66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
CASINO ROYALE—(PV: C)—Peter Sellers, David Niven, Ursula Andress
DEAD HEAT ON A MERRY-GO-ROUND—(C)—James Coburn, Camilla Sparv, Aldo Ray
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
KISS THE GIRLS AND MAKE THEM DIE—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
PROFESSIONALS, THE—(PV· C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE—(TC)—Glenn Ford, Stella Stevens
RINGS AROUND THE WORLD—(C)—Don Ameche
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TRAITOR'S GATE—Gary Raymond, Catherina VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd. Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; C)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made)
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Benquell
JACK FROST—(C)—Natalya Sedykh—Soviet-made
MAD MONSTER PARTY—(Animagic) Boris Karloff
O.S.S. 117 MISSION FOR A KILLER—(CS)—Frederick Stafford—French-made
PISTOL FOR RINGO—(C)—Montgomery Wood—Italian-made
ROMEO AND JULIET—(C)—Margot Fonteyn, Rudolf Nureyev—English-made
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
SPY WITH A COLD NOSE—Lawrence Harvey, Dallah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
WACKY WORLD OF MOTHER GOOSE—(PC)—Fairy Tale
WHERE THE BULLETS FLY—(C)—Tom Adams—English-made

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
AROUND THE WORLD UNDER THE SEA—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
BUTTERFIELD 8—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
CAT ON A HOT TIN ROOF—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
DOCTOR ZHIVAGO—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
GIGI—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
GLASS BOTTOM BOAT, THE—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
LADY L—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences

Escape By Night ..... A2 AA
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.
●Fahrenheit 451 ..... U
Faster Pussycat, Kill, Kill ..... Misc.
Father Of A Soldier ..... For.
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The .... BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Finger On the Trigger ..... AA
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Follow Me, Boys ..... BV
●Fortune Cookie, The ..... UA
●Fort Utah ..... Par.
●Frankenstein Conquers The World .. AIP
●Frankenstein Created Woman ..... Fox
Frankenstein Meets the Space Monsters ..... AA
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... Col.
●Funeral In Berlin ..... Par.
●Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... U
●Georgy Girl ..... A4 Col.
Ghidrah, The Three-Headed Monster ..... A2 Cont.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Girl ..... AI EMB
Glass Bottom Boat, The ..... A2 MGM
●Gnomobile, The ..... BV
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Sioux Massacre, The .... A2 Col.
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... AI U
Guns of Navarone, The-Re. ..... AI Col.
Gypsy Girl ..... A2 Cont.

H

Hamlet ..... UA
●Happiest Millionaire, The ..... BV
Harper ..... A3 WB
Harum Scarum ..... A2 MGM
●Hawaii ..... UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hill, The ..... A4 MGM
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
●Hotel Paradiso ..... A3 MGM
How Not To Rob A Department Store ..... For.
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
Human Duplicators ..... AA
●Hurry Sundown ..... Par.

I

Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Is Paris Burning? ..... Par.
Italiano Brava Gente ..... A3 EMB
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

●Jack Frost ..... EMB
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.

Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

●Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King And Country ..... A3 AIP
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
King Rat ..... A3 Col.
●Kiss the Girls and Make Them Die..Col.
Kwaidan ..... A2 Cont.

L

La Boheme ..... A2 WB
La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Fuga ..... C For.
La Visita ..... For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
●Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
●Liquidator, The ..... A3 MGM
●Little Prince And The
Eight-Headed Dragon, The ..... Col.
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... Emb.
Loved One, The ..... B MGM

M

Macabro ..... AIP
Mad Executioners, The ..... A2 Par.
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademoiselle ..... C For.
●Magic Weaver, The ..... A1 AA
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Male Companion ..... A3 For.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The ..... Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... Cont.
Merry Wives of Windsor, The .. A2 For.
Mickey One ..... A3 Col.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
●Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
Moonwolf ..... AA
Morgan ..... A3 For.
Mozambique ..... B For.
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murder in Mississippi ..... Misc.
●Murderers' Row ..... Col.
Mutiny In Outer Space ..... AA
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
Namu, The Killer Whale ..... A1 UA
Nanny, The ..... A3 Fox
Nevada Smith ..... A3 Par.
Never Too Late ..... A3 WB
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... Emb.
North By Northwest-Re ..... A3 MGM
●Not With My Wife, You Don't .... WB

O

●Oh Dad, Poor Dad, Mama's
Hung You In the Closet and
I'm Feeling So Sad ..... Par.

6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
MARCO THE MAGNIFICENT—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
MAYA—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV; MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
ONCE UPON A TIME—(TC)—Sophia Loren, Omar Sharif
PENELOPE—(PV; MC)—Natalie Wood, Dick Shawn, Peter Falk
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
SPINOUT—(MC; PV)—Elvis Presley
13—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

ALFIE—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5330 (10-6-65)—Okay entry for teen set
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
WACO—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

ARRIVEDERCI, BABY!—(PV; TC)—Tony Curtis, Rosanna Schiafino

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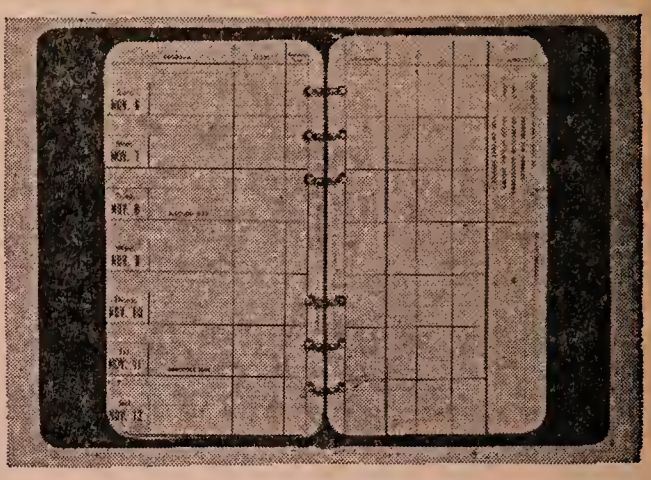
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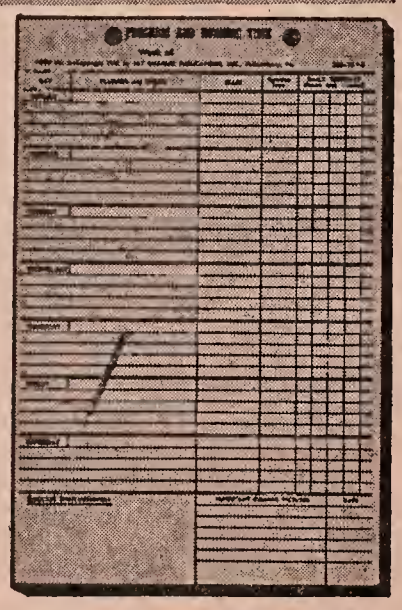
PLUS SERVICE No. 2 — PROGRAM and RUNNING-TIME Schedules
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

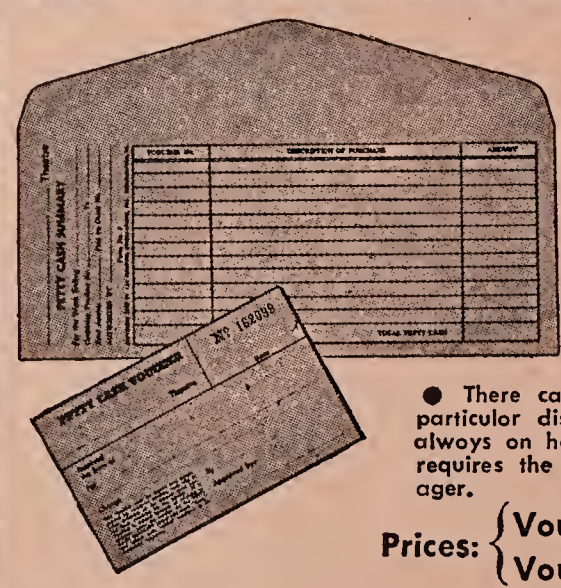
● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad



PLUS SERVICE No. 5 — Weekly PETTY CASH SYSTEM
—designed for simplicity and quick theatre reference.



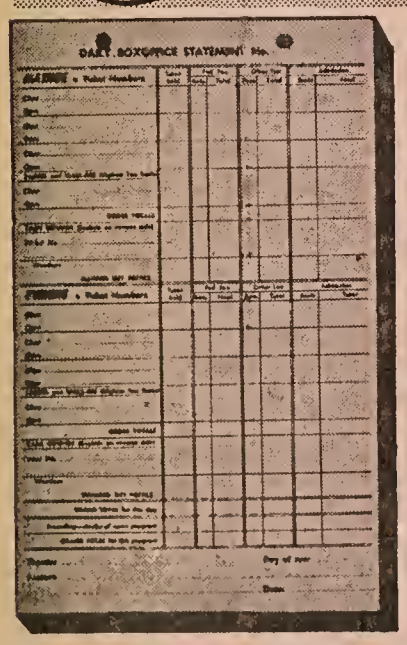
● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

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Voucher Envelopes—50 for 65c

PLUS SERVICE No. 3 — Daily BOXOFFICE STATEMENTS
—all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS SERVICE No. 6 — THE *"At-a-Glance"* BOOKKEEPING BOOK
—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.75 per book (Sufficient for 52 weeks)

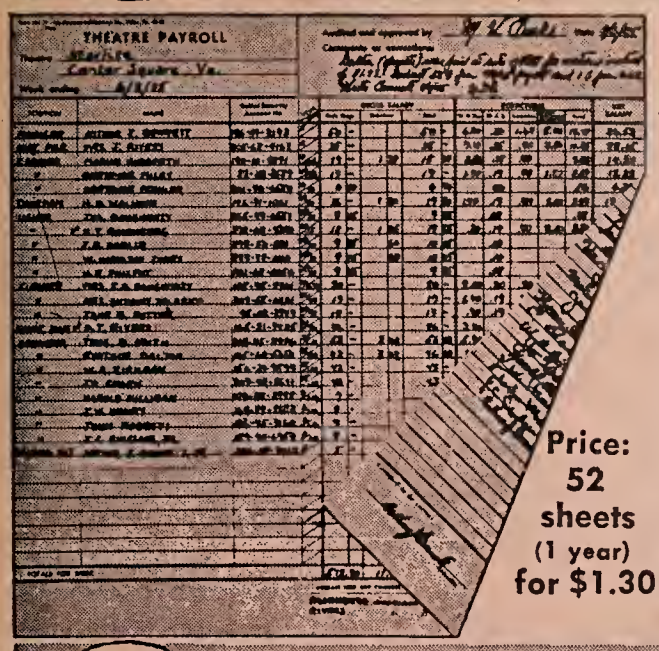
DESIGNED . . . PRODUCED . . . WAREHOUSED . . . and DELIVERED . . . restricted to current THEATRE SUBSCRIBERS ONLY! Sample sheets

• TIME TESTED FORMS and SYSTEMS:

PLUS SERVICE No. 7

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.



Price: 52 sheets (1 year) for $1.30

● This is the system that resulted from a contrast of the Poyroll Forms used by all major theatre circuits.

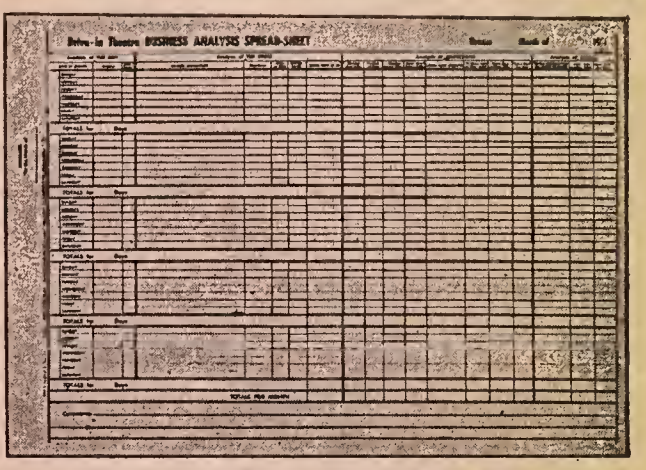
● Designed to be filed in the ordinory letterhead size cobinet (8½ x 11 inches) this form provides a permonent weekly record of the indiviouol nome, sociol security number, rote of poy, overtime poy, reosons for overtime, and deductions for oll purposes. It olso provides gross weekly totals of salaries, deductions, roises, etc.

One of the most important feotures is an individuol signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field thot fluctuates so rapidly with every turn in weother, temperature, school attendonce and opposition os the drive-in. A properly kept line each doy on your Business Analysis Spread-Sheet will provide a study of: (1) The doy of the week and day of the month complete with all weother influences; (2) The feature attroction complete with costs; (3) The totol admissions by cor ond by potron; ond (4) The confection sales by cor ond by patron.

● At the end of any one month, the complete picture is there for onolysis and study,—and at the end of the same month ot the following year, your heodwoy or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

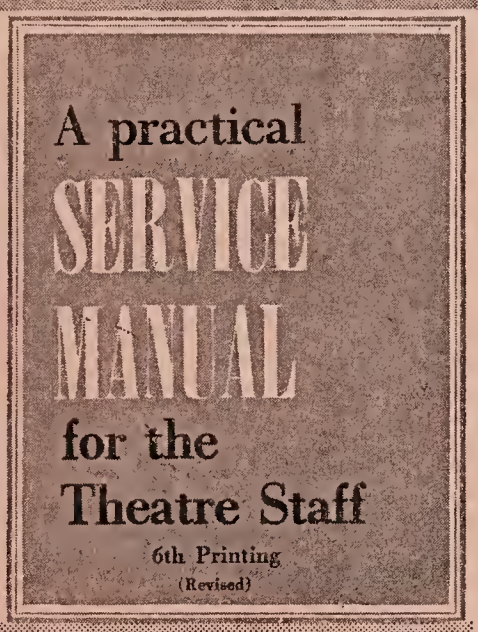
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimoble volue in "breoking-in" a new stoff of Ushers; a new Coshier, or a new Door Mon.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theotre staff very logicolly and thoroughly. Seporote chapters are devoted to Monogers, Cashiers, Door Men, Ushers, etc., as currently troined in the larger circuits.

● It also pictures a system of Usher's hand signals for designoting empty seots and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

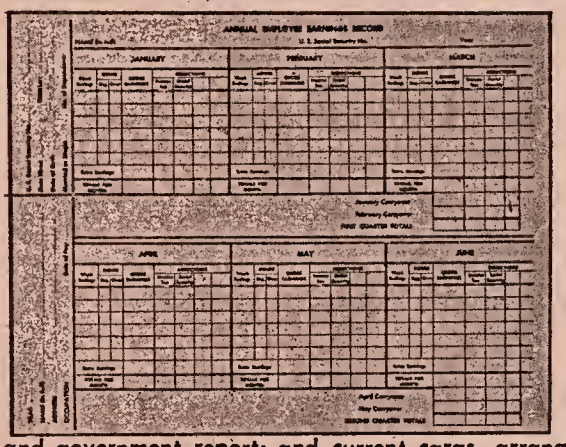
Price: 10c each



PLUS SERVICE No. 10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

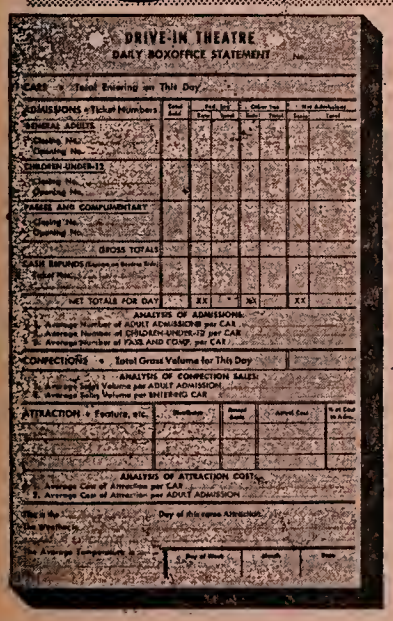
● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



● A daily record of: (1) Number of Cors; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentory Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actuol cost, and percentage of admissions income of the Show; (8) Record of the weather and averoge temperoture; (9) Hourly Ticket Sale Record; (10) Opposition Attroctions; (11) Checker and Hours Checked; (12) Total Cash Receipts ond Totals Deposited.

● All on a hondy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

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EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
FUNERAL IN BERLIN—(C)—Michael Caine, Eva Renzi
HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
RED TOMAHAWK—(TC)—Howard Keel, Joan Caulfield
SECONDS—Rock Hudson, Salome Jens
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
SWINGER, THE—(TC)—Tony Franciosa, Ann-Margaret
WACO—(TC)—Howard Keel, Jane Russell
WARNING SHOT—(TC)—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

BATMAN—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BLUE MAX, THE—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
BLUES FOR LOVERS—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
FANTASTIC VOYAGE—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
HOW TO STEAL A MILLION—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
MURDER GAME, THE—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
SMOKY—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
STAGECOACH—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
WEEKEND AT DUNKIRK—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

BIBLE, THE—(70mm; DC)—Peter O'Toole, Ava Gardner, John Huston
CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
CONVICT STAGE—Harry Lauter, Donald Barry
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

AMBUSH BAY—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

AFTER THE FOX—(C)—Peter Sellers, Victor Mature
BELLS OF HELL GO TING-A-LING-A-LING—(C)—Gregory Peck—Mirisch
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds, Tanya Lopert

- ●Oh! Those Most Secret Agents AA
- ●Omicron ..... Cont.
- Once Upon An Island (Crazy Paradise) ..... AA
- ●Once Upon A Time ..... MGM
- One-Eyed Jacks-Re. ..... A3 Para.
- ●One Million Years B. C. ..... Fox
- Operation C.I.A. ..... A2 AA
- Oscar, The ..... B EMB
- Othello ..... A2 WB
- ●O.S.S. 117—Mission For A Killer ... EMB
- Our Man Flint ..... B Fox
- Out of Sight ..... A2 U

P

- Pad, The (And How To Use It) .. A3 U
- Paradise, Hawaiian Style ..... A1 Par.
- Party's Over, The ..... AA
- Patch of Blue, A ..... A3 MGM
- ●Penelope ..... MGM
- Picture Mommy Dead ..... A3 Emb.
- Pilgrimage For Peace ..... Misc.
- Pinocchio In Outer Space ..... A1 U
- ●Pistol For Ringo ..... EMB
- Place Called Glory, A ..... A2 Emb.
- Plague of the Zombies, The .... A2 Fox
- Plainsman, The ..... A1 U
- Planet of the Vampires, The A2 A1
- ●Prehistoric Women ..... Fox
- ●Privilege ..... U
- ●Professionals, The ..... Col.
- Promise Her Anything ..... A3 Par.
- Psychopath, The ..... A2 Par.
- Pussycat Alley ..... For.

Q

- Queen of Blood A1 A1
- ●Quiller Memorandum, The ..... Fox

R

- Racing Fever ..... B AA
- ●Rage ..... Col.
- Rare Breed, The ..... A1 U
- Ravagers, The ..... For.
- Rasputin—The Mad Monk ..... B Fox
- Red Line 7000 ..... B Par.
- ●Red Tomahawk ..... Par.
- ●Reluctant Astronaut, The ..... U
- Reptile, The ..... A2 Fox.
- Return From The Ashes ..... A3 UA
- Return of Mr. Moto ..... B Fox
- ●Return Of The Gunfighter ..... MGM
- ●Return of the Seven ..... UA
- Ride Beyond, Vengeance ..... A3 Col.
- ●Rings Around The World ..... A1 Col.
- ●River of Dollars, A ..... UA
- ●Romeo and Juliet ..... EMB
- ●Run For Your Wife ..... AA
- Russians Are Coming, The ..... A1 UA

S

- ●Sailor From Gibraltar ..... UA
- Salto ..... For.
- ●Sand Pebbles, The ..... Fox
- Sands of Beersheba ..... For.
- Sandra ..... For.
- Sands of The Kalahari ..... A3 Par.
- ●Scorpio Letters, The ..... MGM
- 2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
- ●Seconds ..... B Par.
- Secret Agent Fireball A2 A1
- Secret Agent Super Dragon .... A3 For.
- Secret Of Magic Island, The-Re. .. Emb.
- Secret Of My Success, The .. A2 MGM
- Secret Seven,. The ..... A1 MGM
- Seven Slaves Against The World A2 Par.
- Seven Women ..... B MGM
- ●Shakespeare Wallah ..... A3 Cont.
- Shane-Re ..... A2 Par.
- Shop on Main Street, The ..... A3 For.
- ●Shoot Loud, Louder, I Don't Understand ..... EMB
- Silencers, The ..... B Col.
- Singing Nun, The ..... A1 MGM
- Situation Hopeless But Not Serious ..... A2 Par.
- Sleeping Beauty, The ..... A1 For.
- Sleeping Car Murder, The ..... B For.
- Slender Thread, The ..... A2 Par.
- Smoky ..... A1 Fox
- Son Of A Gunfighter ..... A1 MGM
- Sound Of Music, The ..... A1 Fox
- Space Flight IC-1 ..... B Fox
- ●Spinout ..... A1 MGM
- ●Spirit Is Willing, The ..... Par.
- Spy In Your Eye A2 A1
- Spy Who Came In From The Cold, The ..... A3 Par.
- ●Spy With A Cold Nose ..... EMB.
- Spy With My Face, The ..... B MGM
- Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
●Swinger, The ..... B Par.

T

Taffy And The Jungle Hunter .. A1 AA
●Taming of the Shrew, The ..... Col.
●Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
Ten Little Indians ..... A3 For.
●10:30 P.M. SUMMER ..... UA
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terrornauts, The ..... Emb.
● Texas Across The River ..... U
That Man In Istanbul ..... A3 Col.
●Third Best Secret Agent, The .... Emb.
●13 ..... MGM
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered . Cont.
Time Of Indifference ..... B Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox
●Two Magnificent Rogues ..... UA

U

Ugly Dachshund, The ..... A1 BV
Underworld Informers ..... A2 Cont.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
Village Of The Giants ..... B Emb.
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
War Lord, The ..... A3 U
●War—Italian Style ..... AIP
●Warning Shot ..... Par.
●Way, Way Out ..... Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
●What's Up Tiger Lilly? ..... AIP
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Winter A-Go-Go ..... A2 Col.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
You Must Be Joking ..... A2 Col.
●You Only Live Twice ..... UA
●Young Warriors ..... U
Young World, A ..... C For.

FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MATCHLESS—Patrick O'Neal, Ira Von Furstenberg—DeLaurenttis
MARAT/SADE—Royal Shakespeare Company
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
TWO MAGNIFICENT ROGUES—Clint Eastwood, Lee VanCleef, Eli Wallach
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mia Hama—Eon

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
AND NOW MIGUEL—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
ARABESQUE—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
BEAU GESTE—MD—103m.—(TC)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
BLINDFOLD—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
INCIDENT AT PHANTOM HILL—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6411 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
MUNSTER, GO HOME—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
OUT OF SIGHT—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
PAD, THE (AND HOW TO USE IT)—CD—86m.—(C)—Brian Bedford, James Farentino, Julie Somers—5434 (8-19-66) New faces brighten comedy loaded with pathos
6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release
PLAINSMAN, THE—OD—92m.—(C)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
TORN CURTAIN—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

APPALOOSA, THE—(TS; TC)—Marlon Brando, John Saxon
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

AMERICAN DREAM, AN—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
CHAMBER OF HORRORS—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5344 (11-3-65)—Amusing filmization
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill

FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions
ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Modately amusing import—French-made; English titles—Artixo
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action programmeller—Seven Arts—Filmed abroad
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone
RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SLEEPING CAR MURDER, THE—MD—90m.—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting, import—French-made; English titles—Seven Arts
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly Interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6603 Lemonade Joe .....March
(Karel Fiala)
6605 Oh! Those Most Secret Agents .....April
(Franco & Ciccio)
6604 The Party's Over .....April
(Oliver Reed, Louise Sorel)
Moonwolf .....May
(Carl Moehner)
Disk-O-Tek Holiday .....June
(Freddy & The Dreamers)
Once Upon An Island .....June
(Hans W. Petersen)

American-International

6521 Queen Of Blood .....March
(John Saxon)
6522 Blood Bath .....March
(William Campbell)
6601 The Dirty Game .....March
(Vittoria Gassman)
6604 Ghost In The Invisible Bikini .....April
(Tommy Kirk, Deborah Walley)
La Dolce Vita (Reissue) .....April
(Marcello Mastroianni, Anita Ekberg)
It's a Sick, Sick World .....April
(Narrated by Vincent Price)
6603 The Great Spy Chase .....May
(Bernard Blair)
6602 What's Up Tiger Lilly? .....May
(Woody Allen)
Tarzan and The Valley Of Gold .....May
(Mike Henry)
The Girl Getters .....May
(Oliver Reed, Jane Merrow)
Frankenstein Conquers The World .....June
(Nick Adams)
Fireball 500 .....June
(Frankie Avalon, Annette Funicello)
Wild Angels .....July
(Peter Fonda, Nancy Sinatra)
Bang, Bang You're Dead .....August
(Tony Randall, Terry Thomas)

Buena Vista

Bullwhip Griffin .....April
(Susanne Pleshette, Karl Malden)
Mary Poppins (Reissue) .....June
(Julie Andrews)
Lt. Robin Crusoe, U.S.N. .....July
(Dick Van Dyke, Nancy Kwan)

Columbia

66022 The Silencers .....March
(Dean Martin, Stella Stevens)
66028 Born Free .....April
(Bill Travers)
Ride Beyond Vengeance .....April
(Chuck Connors)
66027 The Trouble With Angels .....April
(Rosalind Russell, Hayley Mills)
Mystery Of Thug Island .....May
(Guy Madison, Peter Van Eyck)
Brigand Of Kandahar .....May
(Ronald Lewis)
Guns Of Navarone (Reissue) .....May
(Gregory Peck, David Niven, Anthony Quinn)
The Texican .....June
(Audie Murphy)
Three On A Couch .....June
(Jerry Lewis, Janet Leigh)
Traitor's Gate .....June
(Gary Raymond)
Lost Command .....July
(Anthony Quinn, Michele Morgan)
Birds Do It .....August
(Soupy Sales)
Rings Around The World .....August
(Don Ameche)
Walk, Don't Run .....August
(Cary Grant)
The Man Called Flintstone .....August
(Cartoon Feature)

Continental
(Walter Reade-Sterling, Inc.)

Contest Girl .....April
(Janette Scott)
Gulliver's Travels Beyond The Moon ....June
(Feature Cartoon)
McGuire, Go Home .....June
(Dirk Bogarde)
Gypsy Girl .....July
(Hayley Mills)
Dr. Who and The Daleks .....August
(Peter Cushing)

Embassy

Billy The Kid VS Dracula .....April
(Chuck Courtney)
Jesse James Meets Frankenstein's Daughter .....April
The Cat .....May
(Peggy Ann Garner)
The Tramplers .....June
(Gordon Scott)
A Man Called Adam .....July
(Sammy Davis, Jr.)
A Place Called Glory .....July
(Lex Barker)
The Tramplers .....August
(Joseph Cotten, Gordon Scott)
An Eye For An Eye .....August
(Robert Lansing)
The Main Chance .....August
(Gregoire Aslan, Tracy Reed)
Picture Mommy Dead .....August
(Don Ameche, Martha Hyer)
The Daydreamer .....August
(Paul O'Keefe, Hayley Mills)

MGM

6616 A Patch Of Blue .....March
(Sidney Poitier)
6620 The Spy With My Face .....March
(Robert Vaughn)
6624 To Trap A Spy .....March
(Robert Vaughn)
6618 Hold On! .....April
(Herman's Hermits)
6619 North By Northwest (Reissue) .....April
(Cary Grant)
6617 The Singing Nun .....April
(Debbie Reynolds)
6607 The Alphabet Murders .....May
(Tony Randall)
6621 Son Of A Gunfighter .....May
(Russ Tamblyn)
6622 Tiko and The Shark .....May
(All Tahitian Cast)
6623 The Secret Seven .....May
(Tony Russel)
Around The World Under The Sea .....June
(Lloyd Bridges, Shirley Eaton)
Maya .....June
(Clint Walker, Jay North)
The Glass Bottom Boat .....July
(Doris Day, Rod Taylor)
Lady L .....August
(Sophia Loren, Paul Newman)

Paramount

6523 Johnny Reno .....March
(Dana Andrews, Jane Russell)
6504 Promise Her Anything .....March
(Warren Beatty, Leslie Caron)
6525 The Naked Prey .....April
(Cornel Wilde)
R6524 The Ten Commandments—(Reissue) ....April
(Charlton Heston)
Last Of The Secret Agents .....May
(Allen and Rossi)
Night Of The Grizzly .....May
(Clint Walker)
R6535 Come Blow Your Horn—(Reissue) .....May
(Frank Sinatra)
R6536 All The Way (Reissue of "The Joker Is Wild" .....May
(Frank Sinatra)
R6537 One-Eyed Jacks (Reissue) .....May
(Marlon Brando)
Paradise—Hawaiian Style .....June
(Elvis Presley)
The Bellboy—(Reissue) .....June
(Jerry Lewis)
The Psychopath .....June
(Patrick Wymark)
Visit To A Small Planet—(Reissue) .....June
(Jerry Lewis)
Nevada Smith .....July
(Steve McQueen, Suzanne Pleshette)
Assault On A Queen .....August
(Frank Sinatra)
This Property Is Condemned .....August
(Natalie Wood)
Waco .....August
(Howard Keel, Jane Russell)

20th Century-Fox

Dracula—Prince of Darkness .....March
(Christopher Lee)
The Plague Of The Zombies .....March
(Andre Morell)
The Flight of The Phoenix .....April
(James Stewart)
Rasputin—The Mad Monk .....April
(Christopher Lee)
The Reptile .....April
(Noel Willman)
The Murder Game .....April
(Ken Scott)
Weekend At Dunkirk .....May
(Jean Paul Belmondo, Catherine Spaak)
Stagecoach .....June
(Ann-Margret, B. Cummings)
Modesty Blaise .....July
(Monica Vitti, Dirk Bogarde)
Batman .....August
(Adam West, Burt Ward)
How To Steal A Million .....August
(Peter O'Toole, Audrey Hepburn)

United Artists

The Group .....March
(Candice Bergen, James Broderick)
Cast A Giant Shadow .....April
(Kirk Douglas)
A Thousand Clowns .....April
(Jason Robards)
Duel At Diablo .....May
(James Garner, Sidney Poitier)
Frankie and Johnny .....May
(Elvis Presley)
Boy Did I Get A Wrong Number .....June
(Bob Hope)
What Did You Do In The War Daddy?....July
(James Coburn, Dick Shawn)
The Russians Are Coming
The Russians Are Coming .....June
(Carl Reiner, Alan Arkin)
Don't Worry We'll Think Of A Title ....June
(Morey Amsterdam)
Namu, The Killer Whale .....August
(Robert Lansing)

Universal

6605 Madame X .....March
(Lana Turner)
6606 The Boy Cried Murder .....March
(Veronica Hurst, Phil Brown)
6607 A Man Could Get Killed .....April
(James Garner, Sandra Dee)
6608 Johnny Tiger .....April
(Robert Taylor)
6609 The Ghost and Mr. Chicken .....May
(Don Knotts)
6610 Gunpoint .....May
(Audie Murphy)
And Now Miguel .....June
(Guy Stockwell)
Out Of Sight .....June
(Jonathan Daly)
Blindfold .....June
(Rock Hudson, Claudia Cardinale)
Munster, Go Home .....July
(Fred Gwynne, Yvonne DeCarlo)
Incident At Phantom Hill .....July
(Robert Fuller, Joselyn Lane)
Arabesque .....July
(Gregory Peck, Sophia Loren)
The Torn Curtain .....August
(Paul Newman, Julie Andrews)
Beau Geste .....August
(Guy Stockwell, Doug McClure)

Warners

558 Stop The World—I Want To Get Off ....May
(Tony Tanner, Millicent Martin)
A Big Hand For The Little Lady .....June
(Henry Fonda, Joanne Woodward)
Battle Of The Bulge .....July
(Henry Fonda, Robert Ryan)
A Fine Madness .....July
(Sean Connery)
Who's Afraid Of Virginia Woolf? ....August
(Elizabeth Taylor, Richard Burton)

The Shorts Parade

Buena Vista

WALT DISNEY CARTOONS

(TECHNICOLOR) (REISSUES)

31401 Boat Builders
31402 Brave Little Tailor
31403 Olympic Champ
31404 Two Week's Vacation
31405 Man's Best Friend
31406 Pluto's Sweater
31407 Bubble Bee
31408 Blame It On The Samba
31409 Hook, Llon and Sinker
31410 Straight Shooters
31411 A Good Time For A Dime
31412 The Lone Chipmunks

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

139 A Symposium On Popular Songs
179 Freewayphobia
181 Johnny Appleseed (Reissue)
Winnie The Pooh

LIVE ACTION SPECIALS (TECHNICOLOR)

171 Tattooed Police Horse
175 Country Coyote Goes Hollywood
176 Flash, The Teen-Age Otter

Columbia

ONE REEL COLOR SPECIALS

65651 (Sept.) Little Boy Bad
65652 (Feb.) The Ride

COLOR FEATURETTES

65441 (Sept.) Amazing New Zealand
65442 (Nov.) Wonders Of Miami Beach
65443 (Jan.) Fabulous California
65444 (June) Wonders of Kentucky

LOOPY DE LOOP COLOR CARTOONS

65701 (Sept.) Trouble Bruin
65702 (Oct.) Bear Knuckles
65703 (Nov.) Habit Rabbit
65704 (Jan.) Horse Shoo
65705 (Mar.) Pork Chop Phoey
65706 (Apr.) Crow's Fete
65707 (June) Big Mouse Take

MR. MAGOO CARTOONS (Re-issues)

65752 (Sept.) Magoo's Young Manhood
65752 (Oct.) Scoutmaster Magoo
65753 (Nov.) Ragtime Bear
65754 (Dec.) Explosive Mr. Magoo
65755 (Jan.) Spellbound Hound
65756 (Feb.) Magoo's Three Point Landing
65757 (Mar.) Rock Bound Magoo
65758 (Apr.) Magoo's Masquerade

COLOR FAVORITES CARTOONS (Re-issues)

65601 (Sept.) Animal Cracker Circus
65602 (Oct.) Tooth Or Consequences
65603 (Nov.) Little Match Girl
65604 (Dec.) Man On The Flying Trapeze
65605 (Jan.) Glee Worms
65606 (Feb.) Fudget's Budget
65607 (Mar.) Lo The Poor Buffal
65608 (Apr.) Mountain Ears
65609 (May) Rocky Road To Ruin
65610 (June) Black-Board Review

TWO REELERS THE THREE STOOGES (Re-issues)

65401 (Sept.) Hoofs and Goofs
65402 (Oct.) Muscle Up A Little Closer
65403 (Dec.) A Merry Mix-Up
65404 (Jan.) Space Ship Sappy
65405 (Feb.) Guns A Poppin'
65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

WORLD OF SPORTS

65501 (Dec.) Champion Stunt Divers
65502 (Feb.) Skiing The Andes
65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

SERIALS (Re-issues)

65120 (Sept.) Perils Of The Wilderness
65140 (Dec.) The Iron Claw
65160 (Dec.) Adventures Of Captain Africa

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

4581 Is Their A Doctor In The Mouse
4582 Ah Sweet Mouse Story Of Life
4583 Haunted Mouse
4584 Of Feline Bondage
4585 Tom Thump
4586 I'm Just Wild About Jerry

GOLD MEDAL REPRINTS IN METROCOLOR

6761-W Puss 'N' Toots
6762-W Polka Dot Puss
6763-W Heavenly Puss
6764-W Jerry's Diary
6765-W Tennis Chumps
6766-W Saturday Evening Puss
6767-W Texas Tom
6768-W Framed Cat
6769-W Casanova Cat
6770-W Sleepy-Time Tom
6771-W His Mouse Friday
6772-W Smitten Kitten

Paramount

HONEY HALFWITCH

C25-1 Shoeflies
C25-2 Baggin' The Dragon
C25-3 From Nags To Witcher
C25-4 Trick Or Cheat
C25-5 The Rocket Racket

NUDNICK

N25-1 Here's Nudnick
N25-2 Drive On, Nudnick
N25-3 Home Sweet Nudnick
N25-4 Welcome Nudnick

POPEYE CHAMPIONS

E25-1 Parlez Vous Woo
E25-2 I Don't Scare
E25-3 Nearlyweds
E25-4 The Crystal Brawl
E25-5 Spree Lunch
E25-6 Job For A Gob
E25-7 Insect To Injury
E25-8 Cookin' With Gags

TRAVEL ADVENTURE

T25-1 The Longest Bridge
T25-2 San Francisco
T25-3 Virginia City

NOVELTOONS

P25-1 Tally-Hokum
P25-2 Op Pop Wham And Bop
P25-3 Sick Transit

MODERN MADCAPS

M25-1 Solitary Refinement
M25-2 The Outside Dope
M25-3 Two By Two

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkie Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6551 (Dec.) Pink Phink
6552 (Feb.) Pink Pajamas
6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Pink Panzer
6562 An Ounce Of Pink
6563 Reel Pink
6651 Pink Panzer
6652 Pink Punch
6653 Pink Piston
6654 Vitamin Pink

THE INSPECTOR SERIES (COLOR)

6665 The Great DeGaulle Stone Operation
6666 Napoleon Blown A Parte
6667 Cirrhosis Of The Lovvre
6668 Reaux, Reaux, Reaux Your Boat
6669 Plastered In Paris
6670 Cock-A-Doodle Deux Deux
6671 Ape Suzette

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces
The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4601 Pete's Place
4602 Salute To The Tall Ships

SPECIALS

4603 Race For Space And Beyond
4604 Football Highlights of 1965
4605 Fun At The Zoo (Reissue)

COLOR ADVENTURES (One Reel)

4671 On The Tee
4672 Pitching Wedge
4673 Island Splendor
4674 The Big Surf
4675 Jalopy Jockeys
4676 A Pageant Is Born

WALTER LANTZ COLOR CARTUNES

4611 Rough Riding Hood (WW)
4612 Foot Brawl
4613 Lonesome Ranger (WW)
4614 Snow Place Like Home
4615 Woody and The Beanstalk (WW)
4616 South Pole Pals
4617 Hassel In A Castle (WW)
4618 Polar Fright
4619 Big Bite (WW)
4620 Astronut Woody (WW)
4621 Teeny Weeny Meany
4622 Practical Yoke (WW)
4623 Monster of Ceremonies (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

4701 (Oct.) Bouider Dam
4702 (Sept.) Tired and Feathered
4703 (Oct.) Chri Corn Corny
4704 (Oct.) Just Plane Beep
4705 (Nov.) Haired and Hurried
4706 (Nov.) Go-Go Amigo
4707 (Dec.) Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
4711 (Jan.) Out and Out Rout
4712 (Feb.) Mucho Locos
4713 (Feb.) Solid Tin Coyote
4714 (Feb.) Mexican Mousepiece
4715 (Mar.) Clippety Clobbered
4716 (Mar.) Daffy Rents
4717 (Apr.) A Haunting We Will Go
4718 (May) Snow Excuse
4719 (July) A Squeak in the Deep
4720 (Aug) Feather Finger

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business
4304 (Feb) Now Hare This
4305 (Mar) Knighty Knight Bugs
4306 (May) Gift Wrapped
4307 (June) Piker's Peak

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) ONE-REEL

4501 (Sept.) Metropolis In Miniature
4502 (Oct.) A Country Reborn
4503 (Mar.) Just For Sport
4504 (Apr.) Carnival in Rio
4505 (June) Fiesta For Sports
4506 (July) Ride A White Horse

TWO REELS

4001 (Jan.) Strangers in the Lighthouse
4002 (Apr.) The Golden Tomorrow
4003 (Apr.) East Is East
4004 (May) Mississippi Traveler

ALPHABETICAL GUIDE

(*Continued from page* 5452)

Shop On Main Street, The—128m.—For. 5375
Silencers, The—105m.—Col. 5373
Singing Nun, The—98m.—MGM 5382
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Sleeping Beauty, The—90m.—For. 5403
Sleeping Car Murder, The—90m.—For. 5371
Slender Thread, The—98m.—Par. 5354
Smoky—103m.—Fox 5434
Snow White—74m.—For. 5340
Son Of A Gunfighter—92m.—MGM 5390
Spaceflight IC-1—65m.—Fox 5336
Spy In Your Eye—85m.—AIP 5361
Spy Who Came In From The Cold, The—112m.—Para. 5354
Spy With My Face, The—88m.—MGM 5377
Stagecoach—114m.—Fox 5406
Stop The World—I Want To Get Off—98m.—WB 5391
Study In Terror, A—94m.—Col. 5394
Sucker, The—101m.—For. 5421
Swedish Wedding Night—96m.—For. 5355
Sweet Light In A Dark Room—93m.—For. 5421

T

Taffy And The Jungle Hunter—87m.—AA 5333
Take It All—99m.—For. 5421
Ten Commandments, The—219m.—Para.—Re. ..5382
Ten Little Indians—92m.—For. 5366
Terror In The City—90m.—AA 5393
10th Victim, The—92m.—Emb. 5357
That Darn Cat—116m.—BV 5325
That Man In Istanbul—117m.—Col. 5362
This Property Is Condemned—110m.—Para. 5414
Time Lost And Time Remembered—91m.—Continental 5433
Thousand Clowns, A—118m.—UA 5351
Three On A Couch—109m.—Col. 5409
Thunderball—131m.—UA 5359
Tiko And The Shark—100m.—MGM 5390
Time of Indifference—84m.—Cont. 5335
Tomb Of Torture—88m.—For. 5421
Torn Curtain—128m.—U 5426
To Trap A Spy—92m.—MGM 5377
Tramplers, The—105m.—Emb. 5419
Treasure of Silver Lake—82m.—Col. 5321
Trouble With Angels, The—112m.—Col. 5385

U

Ugly Dachshund, The—93m.—BV. 5362
Underworld Informers—105m.—Cont. 5335
Up To His Ears—109m.—For. 5423

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For. 5328
Visit To A Small Planet—85m.—Re.—Par. 5399
Viva Maria—114m.—UA 5358

W

Waco—85m.—Para. 5438
Walk, Don't Run—117m.—Col. 5417
Walk In The Shadow—93m.—Cont. 5373
War Lord, The—123m.—U 5331
Weekend At Dunkirk—101m.—Fox 5406
Weird, Wicked World—82m.—For. 5387
When The Boys Meet The Girls—110m.—MGM 5351
What Did You Do In The War, Daddy?—116m.—UA 5419
Where The Spies Are—110m.—MGM 5351
Who Killed Teddy Bear?—90m.—Misc. 5338
Who's Afraid Of Virginia Woolf?—129m.—WB 5420
WIA (Wounded In Action)—87m.—For. 5387
Wild Angels, The—90m.—AIP 5417
Wild On The Beach—77m.—Fox 5323
Wild, Wild Winter—80m.—U. 5364
Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. 5342
Wrong Box, The—105m.—Col. 5429

Y

Year Of The Horse, The—58m.—Misc. 5387
You Must Be Joking—100m.—Col. 5342
Young World, A—83m.—For. 5415

Chamber Of Horrors

(*Continued from page* 5439)

judge Vinton Hayworth but escapes enroute to the penitentiary, losing a hand in the process. Discovery of the hand causes police to believe he died in the river, and the House of Wax adds a likeness of him to its collection. O'Neal has various instruments fitted to his wrist such as a hook, scalpel, cleaver, etc., and he returns to Baltimore seeking vengeance. He picks up bar girl Laura Devon to act as a lure, and he kills Hayworth, doctor Richard O'Brien, and policeman Rogers, with Danova left to the last. They engage in hand to hand combat in the museum, and O'Neal dies from one of the objects on display. The case over, Danova can now take an interest in a repentant Devon.

X-Ray: This horror entry starts out with due warning to the squeamish in the audience that a flashing red light and a yowling horn will designate footage which some may deem too horrible to contemplate and that they may turn away or close their eyes. Actually, things don't really get that gory in all cases, but the gimmick can be exploited, advertised, etc., for possible better returns. The story is interesting enough, although there are talky sections that could use better pacing. Performances are good, with the production and direction serviceable. The use of color is a definite plus factor here. The screenplay is by Stephen Kandel.

Ad Lines: "Warnings Will Be Flashed And Sounded When The Screen's Horror Becomes Too Much To Bear"; "A Chilling Thriller About The Baltimore Strangler."

FOREIGN

It Happened Here

Drama
95M.

Lopert
(English-made)

Estimate: Interesting off-beat subject.

Cast: Pauline Murray, Sebastian Shaw, Fiona Leland, Honor Fehrson. Written, produced and directed by Kevin Brownlow and Andrew Mollo.

Story: In the 1940's, the Allied forces have been defeated at Dunkirk and the Nazis successfully cross the channel and conquer Britain, turning it into a Fascist state with amenable local citizens ruling under German supervision. There is scattered resistance from partisans and this causes the evacuation of inhabitants from some areas. One of these is district nurse Pauline Murray, who eventually reaches London where she wants to continue nursing but can only function under control of the ruling organization. With no alternative, she is enrolled and undergoes a rigorous training and indoctrination course. She finds that the uniform she has to wear causes all kinds of antagonisms. Visiting an old friend, Dr. Sebastian Shaw, his wife Fiona Leland and their child, she finds that he is blacklisted because he refuses to join the organization. They help a wounded partisan and are arrested. Murray is transferred to a county hospital for associating with undesirables and it is clean but strangely empty. When a batch of Russian and Polish workers arrive for treatment of TB, they are given injections, which she discovers are fatal. She refuses to participate further and is arrested. The train she is riding is attacked by partisans and she is captured. She agrees to help care for the wounded at a first aid station as the fighting goes on nearby.

X-Ray: An original idea has been expanded into an unusual, realistic and thought-provoking film that holds interest well despite some long-winded and padded sections. The realism is intensely felt as Nazi fascism takes over an enemy country and individuals are killed, imprisoned and persecuted. It is made all the more creditable because the players are largely new to the screen and very natural in their actions and interpretations. The performances are good and direction and production are commendable. It probably can play in most houses with extra emphasis on the art spots where the off-beat and the thought-provoking subjects are readily acceptable. It is based on an original idea by Kevin Brownlow.

Ad Lines: "A Most Unusual Film Showing What Might Have Happened Had England Been Captured By The Nazis"; "England Conquered By The Nazis . . . The Result Is A Most Unusual Film."

La Visita

Comedy Drama
115M.

Promenade Films
(Italian-made)
(English titles)

Estimate: Cute import.

Cast: Sandra Milo, Francois Perier, Mario Adorf, Angela Minervini, Caston Moschin, Didi Perego. Produced by Morris Ergas; directed by Antonio Pietrangeli.

Story: Sandra Milo, good-looking spinster in her middle thirties, places an ad in the lonely hearts column. She corresponds with Francois Perier, eventually inviting him for a visit to her small town from Rome. She is well off with a good job, a car, and a home, and while she has been having an affair with a married truck driver, she feels that she would like to settle down with a man of her own. Perier sees this as a chance to get away from a book store job where he is not liked, and from the loneliness of his furnished room and an occasional affair with a hare-lipped seamstress. He is impressed with Milo and the house, etc., but he has reservations about her pets and her furniture arrangements. He overeats and overdrinks. At the local bistro, he makes a play for a young girl and gets into an argument with the local townsfolk. Milo later admits that she has been having an affair, and they are surprised to find her lover asleep in bed as he has mistaken the day. Perier shrugs this off and is so drunk that he has to spend the night. He admits some of his problems, and when they part the next morning, they are fairly close and promise each other to continue corresponding.

X-Ray: Two mature people seeking something more concrete than an occasional affair meet to see about a future together. Some of the results are comic and some are touching, especially their admission of loneliness. The acting is realistic and well-done, and the production and direction are good. Art house audiences should like this import.

Ad Lines: "A Lonely Hearts Ad Brings Two People Together With Some Unusual Results"; "A Fun-Filled Comedy . . . A Heart-Tugging Drama."

ALPHABETICAL GUIDE TO 349 FEATURE REVIEWS

This index covers features reviewed thus far during the 1965-66 season in addition to features of the 1964-65 season, reviewed after the issue of Aug. 18, 1965.—Ed.

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EXHIBITOR

SEPT. 14, 1966

Volume 76 Number 5

IN TWO SECTIONS • THIS IS SECTION ONE



Exhibs Go All Out For "Movie Month"

(See Page 8)

Physical Theatre-Extra Profits Dept.

Sophia Loren and Walt Disney will grace the dais at NATO's convention banquet to receive the plaudits of theatremen as "Star of the Year" and "Showman of the World." See story on page 6.

WISH ON ALADDIN'S LAMP . . . *see editorial—page 4*

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Faunded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 Narth Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGavern Ave., Lancaster, Pa. 17604. New Yark field affice: 1600 Broadway, Suite 604, New Yark 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Las Angeles, Calif., 90036, London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editar; George Frees Nanamaker, feature editor; Mel Konecoff, New Yark editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American cauntries, $5 per year (50 issues). Special rates for twa and three years on application. Single capy 25¢. Second class pastage paid at Lancaster, Pennsylvania. Address all official communications ta the Philadelphia offices. Telephane: Area Code 215, WAlnut 2-1860.

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Volume 76 • No. 5 September 14, 1966 Our 48th Year

A WISH ON ALADDIN'S LAMP

EVERY YOUNGSTER WOULD LOVE to trade places with Aladdin. Remember those childhood dreams of a wishing ring or a magic lamp and the genie who would grant every wish? You never found the magic lamp, and all too soon you were an adult. You're a little more cynical and you have learned to take promises with a grain of salt.

Think back to when product was plentiful. How many times did a salesman call peddling his film wares only to be met with "no sale." Finally, to help the salesman keep his job, the exhibitor relented and bought from him. The pledges of gratitude and the promises of future favors were enough to melt the hardest heart.

Then came the product shortage—and how things have changed. Mr. Exhibitor is lucky now if he gets an occasional phone call offering a picture at a price he can't afford for terms that are as realistic as Aladdin's lamp. The salesman who used to cry the blues now considers himself a business genius.

One film company (who shall remain nameless for obvious reasons) recently had the "chutz-pah" (that means gall) to offer a reissue at top terms for a two week booking. If it didn't come at a time when product was practically non-existent, it would be funny. As a matter of fact, when the film was originally released, it was sold to the film company's own theatre department (before divorcement) for a week's showing at terms that any exhibitor would go for. Those were great deals in those days. Often, if the film was held over, it would be "gratis" for subsequent weeks.

This same film company ran into corporate difficulties some time back and appealed for exhibitor aid and support. Theatremen rallied to the cause, but today the cry is "What have you done for me lately?"

This isn't an isolated case. It's happening all the time. We recall helping to sponsor a going-away banquet for a branch manager who was not too popular with his customers. He had a habit of telling competing theatremen about each other's bids to drive the price of film higher and higher. It couldn't happen in any other industry, but it's common practice in the motion picture industry with some people.

Tricky sales policies and unfair practices seem to be contagious. They sweep from one film company to another. Established patterns of run and clearance are dirty words today. Mr. Distributor, would you like to operate a threatre today in this jungle?

Recently, we carried a detailed account of film buying and selling policies in England as explained by MPE London editor to publisher Jay Emanuel. One thing it proved is that these problems are not necessarily world-wide in scope. The jungle seems to be an American invention exclusively. Elsewhere, there appears to be a measure of mutual respect.

If American exhibitors could rub Aladdin's magic lamp and make a wish, they wouldn't ask for a miracle. What they want and need most is a return to business sanity and ethical behavior, and they shouldn't need magic for that.

A PLACE FOR SPIES

THE SHADY PROFESSION of espionage has always fascinated a large audience. The incredible success of James Bond and his many followers and imitators is proof of that. Each age and each civilization had its spies, from Biblical days to the present. Nations and leaders have always considered espionage a potent weapon and spies a necessary instrument of warfare or diplomacy.

Some spies hide under the guise of gentlemen. The presence of spies breeds counterspies, and sometimes it's impossible to ascertain who is spying on whom. Spies and spying, therefore, are accepted as part of life—a fascinating and shadowy world of intrigue.

Some spies are glorified by their fellow men and by history, but on occasion it is a dirty rather than a glamorous game. When it takes place among friends or in business, it ceases to be entertaining, amusing, or commendable.

The motion picture industry, unfortunately, suffers from an overdose of business espionage. When one exhibitor sits in a meeting with his fellow theatremen and agrees to certain practices designed to benefit all, and then betrays his "friends" for a quick buck, he is worthy of nothing but contempt.

How many times have you attended a meeting supposedly "off the record" or "confidential," only to discover that the news has been leaked before you got back to your office. Only recently, a group of theatremen met and agreed on certain matters pertaining to the advertising of a forthcoming film. Before the dust had cleared, two members of the group walked out on the agreement they had endorsed.

In the movies, spies are often intelligent and unselfish. In real life, they may well act stupidly and for selfish reasons only. Fortunately, most such "espionage" experts are exposed and seldom given a chance to sting their "friends" again, but the atmosphere of suspicion and distrust which they help to create lingers after them.

A man without ethics is a man without moral principles. A wise teacher once said, *"Show me a liar and I'll show you a thief."* Spying in the motion picture industry results in suspicion among friends and sets competitors at each other's throats.

Spying is great fun on the screen. Let's leave it there.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, **Edward Levenson,** was born to **Mr. and Mrs. Alan Benjamin** at North Shore Hospital, Manhasset, L.I. Benjamin is an attorney with United Artists legal department.

Twins, a boy and a girl, were born to **Sarita and Louis A. Lagalante.** Named **Christopher Blaise** and **Maria Anne,** they are the sixth and seventh children in the Lagalante household. He is comptroller of American International Pictures export corporation.

Obituaries

Michael Colton, 62, projectionist for 40 years in Detroit, died. He was employed at the Grand Circus Theatre and also worked for many years at the Colonial. He is survived by his wife, who is a secretary at Columbia Pictures, Detroit; a son, one grandchild, and a brother.

John Joseph Fitzgibbons, 76, board chairman of Famous Players Canadian Corporation, Ltd., died at his Scarsdale, N.Y., home after a long illness. Interment took place in Meriden, Conn., his birthplace. Among survivors are his wife, two daughters, and five sons. He entered the industry as a newsreel cameraman and projectionist, and later owned and operated theatres in Long Island. He joined Paramount Publix in 1925, becoming the company's director of theatre management for the eastern U.S. In 1946, he was made a Commander of the Order of the British Empire for service and leadership as chairman of the Canadian Motion Picture War Service Committee. He established the Variety Club of Toronto and was its first chief barker.

Arthur Israel, Jr., 66, secretary of Paramount Pictures Corporation, died in Beth Israel Hospital after a short illness. A lawyer, he was president of Paramount Music Corporation and the Famous Music Corporation. He joined the Paramount legal department in 1928 and became assistant to **Barney Balaban,** now board chairman of Paramount. He later was made assistant secretary and then secretary of the corporation. He was president of the National Music Publishers Association and a director of the American Society of Composers, Authors and Publishers. He is survived by a son.

Saul Jacobs, Universal Pictures manager for Panama, died there at the age of 60. An industry veteran, he joined Universal as head booker in Washington, D.C., in 1942.

J. Howard McGrath, 62, Providence, R.I., and Washington, D.C., a member of the board of directors of MGM since 1957 and former Attorney General of the U.S., died at his summer home in Narragansett, R.I.

H. L. Robinson, Sr., 72, veteran of the industry, died in Bronxville, N.Y. He retired in 1965 after 34 years with Warner Brothers Theatres and Distribution Department.

Earl Wright, in Connecticut sales capacities with 20th-Fox and Columbia for 30 years, died in Hollywood, Fla., where he moved six years ago.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., SEPT. 12

Universal Slates 30-34 In 1967 Production Push

NEW YORK—Universal Pictures will release a minimum of 30 pictures and possibly as many as 34 during 1967 including reissues, as compared to the 26 pictures being released during the calendar year of 1966, Henry H. "Hi" Martin vice-president and general sales manager, told trade press publishers and editors.

Martin noted that the company's contemplated releases during 1967, all in color, would be the largest number in the past 10 years. Queried about hard ticket roadshow attractions being contemplated by Universal during 1967, Martin pointed out that it was the policy of the company to complete a picture and look at it before making a decision about a possible roadshow. He indicated that "Tobruk" had been thought about as a possible roadshow for the Christmas season, but since it could not be made ready in time, the picture would be released as a regular attraction starting in February. He indicated that "Thoroughly Modern Millie" would be viewed when completed as a possible roadshow attraction.

Discussing the business of Universal's releases during the summer just concluding, Martin noted it was one of the best summers for Universal because of the releases of "Torn Curtain" and "Arabesque." He indicated that "Torn Curtain" could become the biggest grossing Alfred Hitchcock picture in the U.S.

With Martin at the head of the table were Philip Gerard, Universal's eastern advertising and publicity director; Robert N. Wilkinson, assistant general sales manager; James J. Jordan, assistant to the general sales manager; and Norman E. Gluck, sales manager of the short subjects and newsreel department.

Martin announced that "Texas Across the River" would be given a Texas pre-release world premiere kickoff starting Oct. 26 with the personalities of the picture participating and the picture being given what he termed the "Shenandoah" type of launching.

Starting with "Gambit," the company's Christmas picture scheduled for January release, Martin indicated the company's releasing plans for the first six months of 1967. He said that "Fahrenheit 451" is also planned for January release, and "Tobruk" is planned for February. Also in the early period of 1967 is the picture first announced by Martin at the luncheon as "Perils of Pauline," to star Pamela Austin, the "Dodge Rebellion" television commercial girl, and Pat Boone.

These will be followed by "The Bandit" and "Deadlier Than the Male." Martin announced that "A Countess From Hong Kong" is planned for April 1967 release with an opening in New York. Also for release during the first half of 1967 will be the re-release combination of "That Touch of Mink" and "To Kill A Mockingbird," Martin announced, and indicated that a complete new marketing plan was being developed for the re-release of "Spartacus" during the second half of 1967.

"The Reluctant Astronaut" is planned for May release. Also to be released during the first half of 1967 will be "Gunfight in Abilene" and "The Young Warriors."

BROADWAY GROSSES

"Fantastic Voyage" Opens Big

NEW YORK—Generally satisfactory grosses were reported by the Broadway first-runs led by a big opening for 20th-Fox's "Fantastic Voyage" at Loew's State.

"**HOW TO STEAL A MILLION**" (20th-Fox). Radio City Music Hall with usual stage show reported $80,000 for Thursday through Sunday, with the ninth week sure of $125,000.

"**TORN CURTAIN**" (U). DeMille announced $16,000 for the seventh and final week.

"**FANTASTIC VOYAGE**" (20th-Fox). Loew's State had a big $52,000 opening week.

"**DR. ZHIVAGO**" (MGM). Capitol announced $30,000 for the 38th week.

"**THE SOUND OF MUSIC**" (20th-Fox). Rivoli had $34,000 for the 80th week.

"**ALFIE**" (Paramount). New Embassy did $23,000 on the third week.

"**WHAT DID YOU DO IN THE WAR, DADDY?**" (United Artists). Astor showed $14,000 for the second week.

"**BUTTERFIELD 8**" (MGM) and "**CAT ON A HOT TIN ROOF**" (MGM). Victoria with these reissues did $20,000 on the second week.

"**WHO'S AFRAID OF VIRGINIA WOOLF?**" (Warners). Criterion did $30,000 on the 12th week.

"**KHARTOUM**" (UA). Warner Cinerama had $24,000 for the ninth week.

Reade Name Change Set

NEW YORK—The shareholders of Walter Reade-Sterling, Inc., approved a change of the company's name. Effective immediately, the company will be known as The Walter Reade Organization, Inc.

The new name was proposed by the board of directors in July. At that time, Walter Reade, Jr., president, said that the Walter Reade-Sterling, Inc. name, which resulted from the 1962 merger of the Sterling Television Co., Inc. with Walter Reade, Inc., was no longer appropriate. He explained that, "since the activities of the two companies are so completely merged into a single organization, there is no longer reason to continue the dual identification."

Nathanson Quits AA

NEW YORK—Allied Artists vice-president and general sales manager Nat Nathanson announced his resignation from the company, effective Sept. 30. He joined the company in 1952 as midwest division manager and also served as assistant general sales manager. Nathanson is international property master for Variety Clubs and also serves on the board of Will Rogers Hospital.

Reports are that the company is seeking to unload branch offices on a franchise basis leading to discontinuing production and distribution activities.

NATO Awards Go To Loren, Disney

"Star Of The Year" "Showman Of World" To Receive Exhibitor Plaudits at N.Y. Meet

NEW YORK—Sophia Loren will be honored as "Star of the Year" at the first convention of the National Association of Theatre Owners, NATO President Marshall H. Fine and president-designate Sherrill C. Corwin announced.

She will receive the sterling silver award from the nation's theatre owners at the formal banquet in the Imperial Ballroom of the Americana Hotel on Saturday evening, October 1.

"Miss Loren is one of the world's most beautiful women and the reigning international boxoffice star" Corwin stated. "She was the first and unanimous choice of the Executive Committee and the Board of Directors for this signal honor of being designated NATO's first Star of the Year. We are delighted that her distinguished husband Carlo Ponti will also be present at the Convention Banquet when Miss Loren accepts the award. Ponti has confirmed that they will both come to New York from Rome for the presentation."

Sophia Loren is presently before the cameras in Ponti's production of "A Likely Story" for Metro-Goldwyn-Mayer. She is currently appearing on the nation's screens in Universal's "Arabesque" and in M-G-M's "The Lady L." Her next picture, recently completed, is "A Countess From Hong Kong," Charles Chaplin's romantic comedy which will be released by Universal.

Miss Loren won an Academy Award in 1962 for her dramatic performance in "Two Women." The Museum of Modern Art recently presented a unique photographic exhibit tracing Miss Loren's film career, the first time such a display has been devoted to an individual performer.

Fine and Corwin also announced that Walt Disney will be presented with a unique and unprecedented "Showman Of The World" award at the NATO convention banquet. This award was created by the executive committee and was conceived to dramatize the impact of Disney's artistry and showmanship upon the entire world. It has never previously been conferred; and it may never again be bestowed.

Disney has been the recipient of a total of 31 Academy Awards, 6 TV Emmys and scores of citations from many nations. More than 900 other accolades have been heaped upon him. Prominent among these honors are The Presidential Medal of Freedom, our nation's highest civilian recognition; decoration by the French Legion of Honor and Officer d'Academie France; honorary degrees from Harvard, Yale and Southern California University; Doctor of Fine Arts from the University of California; Brazil's Order of the Southern Cross; and Mexico's Order of the Aztec Eagle. Most recent citations are two of the world's rarest: the Commander's Cross of the Order of Dannebrog from Denmark's King Frederik IX, oldest award of record anywhere, and a special once-in-a-century medallion specially struck for him by the century-old American Society for the Prevention of Cruelty to Animals.

WELCOME TO THE NATO CONVENTION

The initial convention of the National Association of Theatre Owners must surely be classified as a milestone in the progress of our industry. We all know that the goal of establishing one great trade organization to represent the theatre owners was accomplished only through dedicated and determined efforts on the part of both TOA's and Allied States' leaders. No less formidable has been the subsequent task of setting up the mechanics of organization and of implementing policies for the collective benefit and protection of exhibition as a whole.

Discussion of the accomplishments and challenging problems of our first year will be heard at the convention. So, too, will be our plans for the future.

Rather than review or prophesy, I would like to use the forum of your pages to shout the praises of the trade press. The highest kudos must go to you for the intensive and perspective coverage of NATO activities and for the encouragement given our projects such as National Movie Month, to name just one. I believe that all branches of our industry are indebted to your publication, and your fellow journalists.

Undeniable is the fact that the exhibitor's first information regarding production usually comes via the trade press. And we have become somewhat educated to the proposition that when a distributor and/or producer uses your medium to advertise his forthcoming releases, it is an augury of his own appraisal of those attractions.

Through your pages we learn of the latest developments in the theatre equipment and concession fields. And sometimes a theatre owner gets his first news about his competitors' plans on those same pages. Yes, though united, we are competitive.

I cannot envision NATO or the industry without the effective services of a strong trade press. Welcome to our first NATO convention!

SHERRILL C. CORWIN

Fun For The Ladies

A varied and exciting social program for the women who will be attending the first convention of the National Association of Theatre Owners in New York on September 28 to October 1 has been announced by Mrs. Laurence A. Tisch. Mrs. Tisch heads the Ladies Committee of the Convention, assisted by Mrs. Bernard Myerson and Mrs. Philip F. Harling. Members of the Ladies Committee include Mrs. Sam Clark, Mrs. Irving Dollinger, Mrs. Nat Fellman, Mrs. Salah Hassanein, Mrs. Bernard Levy, Mrs. Maurice Miller, Mrs. Martin Newman, Mrs. Leonard Pollock, Mrs. Matthew Polon, Mrs. Arthur Rosen, Mrs. Preston R. Tisch, Mrs. Arthur Tolchin and Mrs. Jack Yellin.

On Wednesday afternoon, September 28, opening day of the Convention, the women will see the prize-winning musical stageplay "Man Of La Mancha" at the Anta Theatre on Washington Square.

On Thursday morning there will be a chartered boat trip on the Hudson River, New York Harbor and around the island of Manhattan. A French Pique-Nique lunch will be prepared by the Brasserie.

"Once Upon A French Holiday" will be the theme of the luncheon and fashion show on Friday in Imperial Ballroom A of the Americana Hotel.

Saturday morning and afternoon will be left open for shopping or legitimate theatre matinee.

The sparkling evening affairs will include the first screening of a major motion picture event on Tuesday evening, September 27; a dressy cocktail-party on Wednesday evening; and two formal dinner parties on Friday and Saturday evenings. Thursday evening will be reserved for "going out on the town."

Mrs. Tisch requested that the wives of NATO members be advised that because of the elaborate arrangements and reservations which must necessarily be made in advance, only those who have registered before the Convention starts can be accommodated for the women's social activities.

Col. Promotes Goldblatt

NEW YORK—Nat Goldblatt, manager of the Columbia Pictures print department, has been named executive assistant to Milt Goodman, Columbia's assistant general sales manager.

Goldblatt, who assumes the newly created post immediately, has been head of the print department since January of this year after serving in various capacities in the print, playdate, and sales departments.

The new post was created in line with the overall general revision of the domestic sales department begun earlier this summer under the direction of Mo Rothman, vice-president in charge of global distribution, and Norman Jackter, general sales manager.

"Symbolizing the youthful spirit of enthusiasm, optimism, and activity which now characterizes the motion picture business, MOVIES-A-GO-GO has been designated as the theme of the first NATO convention," general convention chairman Laurence A. Tisch stated in announcing the full convention program. "In keeping with the festive arrangements for this glamorous and historic motion picture industry event, two black tie formal affairs have been scheduled, on both Friday and Saturday evenings."

Tisch noted that there will be a convention session each morning of the four-day convention, concluding in a convention luncheon each day. The trade show will be open from 2:00 p.m. until 6:00 p.m. each afternoon.

Nominating committee, finance committee, executive committee and board of directors of the National Association of Theatre Owners will meet on Monday and Tuesday, prior to the opening of the convention on Wednesday morning, Sept. 28.

Nitke-Cates Group Leases 52 Former Schine Houses

NEW YORK—Herbert Nitke, Binghamton, N.Y., exhibitor, and Phillip Cates, who operates a concessions company in Rochester, N.Y., and other unnamed associates, have leased the 52 former Schine Chain theatres from Realty Equities Corp., which only several weeks ago concluded the purchases of the theatres from J. Myer Schine and formed United Cinemas, Inc., a new subsidiary, to operate them.

Nitke and Cates are reported to have advanced $550,000 cash as a guarantee of performance on a 25-year lease, which calls for $500,000 annual rental for the theatres. The lease-operating deal is believed to be the first of its kind for an operation of the size of the circuit in five states, although lease-operating deals are fairly common in other industries.

Neither Realty Equities officials nor Nitke and Cates would release particulars of the transaction, but both confirmed closing of the deal.

Top executives in Schine management will be continued by the new group, it was said.

Nitke operates five theatres in and around Binghamton and one drive-in at Berlin, Conn. Cates heads his own concessions company with headquarters in Rochester.

The new leasing-operating company is the Panther Theatre Corporation, doing business as United Cinemas, Inc.

Co-op Theatres Elects

DETROIT — Cooperative Theatres of Michigan reelected all current officers: Lee Ward, Mount Pleasant, president; Irving Belinsky, East Detroit, vice-president; and William Wetsman, W & W Theatres, secretary-treasurer.

Three new directors were elected at the annual stockholders meeting: Jack Loeks, Grand Rapids; Jack Krass, Main Theatre, Royal Oak; and Alden Smith, Oak Theatre, Royal Oak, who retired two years ago as chief operating officer of Cooperative.

Reelected to the board were Nick George, Allen Park, Harold Clark, Irving Belinsky, William Wetsman, Martin Shafer, and Lee Ward.

Appeals Court Prohibits "Bible" Showings Unless In D-150 Process

RKO Circuit Seeks Okay To Acquire 10 New Houses

NEW YORK—Matty Polon, president of RKO Theatres, announced that the Federal Court now has under consideration the granting of permission to acquire 10 new theatres for the RKO Theatre Circuit. The first of these new theatres being planned is in the Plainview Shopping Center in Plainview, L.I. The other nine new RKO theatres will be announced shortly, depending upon the Federal Court ruling.

The RKO Theatre Circuit, with its eye to future growth, plans to extend its operations beyond these 10 new acquisitions.

New Neighborhood House

RICHMOND, VA.—Neighborhood Theatres, Inc., announced that a new, deluxe motion picture theatre will be built in Springfield, Va. The location of the theatre will be on a piece of land owned by the company on the south side of Keene Mill road across from the Springfield Plaza Shopping Center. Opening is planned for Easter, 1967.

The architects for the project are Vosbeck and Vosbeck Associates of Alexandria. The new Springfield Theatre will be of modern design, incorporating all the new techniques of motion picture exhibition. It will be one of the largest houses in the Neighborhood chain, not only in seating capacity, which will be approximately 1000, but also in square footage. The company announced that it plans to use American Seating Company's Stellar Chairs in the theatre and that they will be widely spaced for patron comfort. Other details of the theatre include a canopy over the drive-in lane to shelter patrons from the elements; a modern, spacious lobby; individual vanities in the ladies rest room; a gigantic 60 foot screen; 35/70 millimeter projection equipment; and a large parking lot.

NEW YORK—The U.S. Court of Appeals has enjoined the showing of "The Bible" by 20th Century-Fox unless it is exhibited in the new Dimension 150 process.

The injunction was obtained by D-150, Inc., a subsidiary of United Artists' Theatre Circuit, Inc., owners of the process for filming and exhibiting motion pictures. Under the process, a single projector flashes the film onto a giant, deeply curved, "wrap-around" theatre screen.

The premiere of the Italian-produced film is scheduled for Loew's State on Sept. 28.

Neither the distributor, 20th Century-Fox, nor representatives of Loew's State would comment, spokesmen for both saying they had not yet read the court's directive.

The picture was produced by Dino De Laurentiis Cinematografica, S.P.A., which had planned to show an enlarged, 70mm print of the film. D-150 contends it leased the process to the Italian producer in a contract signed May 8, 1964, and that the picture was filmed in its entirety with cameras and lenses supplied by D-150.

Several months ago, the Italian concern filed a suit against D-150 seeking a declaration of the rights of both parties under their cable agreement. D-150 entered counter claims seeking the injunction and charging a breach of contract.

Herbert Wachtell, D-150's lawyer, charged that the showing in 70mm of the film would destroy D-150's reputation. The matter was then brought before Federal Judge Harold R. Tyler, Jr., who refused to issue a preliminary injunction pending the outcome of the original suit.

The Appeals Court, in issuing the injunction, said Judge Tyler had erred. In its directive, the court said it "finds the balance of hardship tips decidedly toward D-150" and that "prospects of success on a final decision are substantial." The court found that injunctive relief is necessary to prevent irreparable injury to D-150 and ordered that exhibition of the picture in hard-ticket, reserved seat releases in the 30 principal cities of the United States and Canada is enjoined unless in D-150 process, except in any such city in which D-150 exhibition is not physically possible or economically feasible or no appropriate theatre is capable of being equipped with D-150." In addition, the release of the picture in 24 European cities was enjoined.

Wachtell said that Loew's State was paying 20th-Fox $1.35 million advance guarantee, and maintained that "it is perfectly clear that an additional $6,000 to $7,000 to equip Loew's State for D-150 exhibition would be perfectly inconsequential."

Twentieth Century-Fox issued the following statement in connection with the temporary injunction;

"We are not a party to this litigation nor have we ever been. To keep faith with the thousands of people who have bought tickets in advance as well as with our exhibitor customers, we are taking all necessary steps consistent with the welfare of our company to ensure that 'The Bible' opens as scheduled."

Despite Fox's assurances that "The Bible" would open on schedule, it was still not clear whether these early dates for the epic would be in the D-150 process. Time and patience will tell.



Jack J. Valenti, president, Motion Picture Association of America, Inc., center, recently accepted the general chairmanship for the "Dick Walsh International Silver Anniversary Testimonial Dinner" sponsored by the entertainment industry, to be held at the Americana Hotel, New York, on Dec. 3. From left to right are Harold F. Chadwick, international vice-president, IATSE; Charles A. Smakwitz, national public relations director of Stanley Warner Theatres; Walter F. Diehl, assistant IATSE international president; Valenti; David A. Cassidy, international representative of the IATSE; John Horahan, international vice-president of IATSE; and John C. Hall, Jr., business representative, make-up and hair stylist union, IATSE.

Nation's Theatremen Going All Out To Prove "Movie Month" Will Work

NEW YORK—President Marshall H. Fine, NATO, and president designate Sherrill C. Corwin advised each of the 44 area directors of National Movie Month as follows: "You have received the exciting news that the film companies have moved up seven more major productions for National Movie Month release, bringing to 13 the major productions for release in this period. We now have a great lineup of product in quality, in quantity, and in variety for our screens. This is in spectacular contrast to the lack of product which existed during all previous October 'orphan' periods.

"The burden of responsibility now rests directly upon us to prove that orderly release can be profitable for producers and distributors as well as for exhibitors. The National Movie Month project picture and the spill-over of summer releases should provide every theatre, large and small, with good attractions during this period. We must exert every effort to assure big boxoffice grosses in October. We suggest that the division and branch managers in your exchange area be invited to meet with your coordinating committee just as soon as possible. October releases should be discussed pieture by picture. Definite plans should be made to cooperate on local National Movie Month projects, advertising, and publicity.

"National Screen Service has gone to considerable trouble and expense to provide National Movie Month materials for us. It is your responsibility to make certain that every theatre orders and uses a National Movie Month trailer and one-sheet for theatre display and wide-spread posting."

Up to date information will be sent to National Movie Month directors and eoordinating committees every week. NATO's Alan Bader has sent out the first weekly bulletin that eontains publieity ideas, reports on advertising, and eampaigns created by the various theatre cireuits throughout the eountry.

Corwin announced that a 14-page, four-color National Movie Week tabloid is being prepared as the result of eooperation between the west eoast advertising executives and exhibitors. Bob Moore, chief artist of the Walt Disney organization, created the eover artwork for the tabloid. The various studios helped fill the inside pages with color and art copy, and the project was made possible with the financial support of the film companies. The Denver Post is printing millions of copies. Orders for the tabloid are being taken by both the New York and Detroit offiee of NATO, and the price to exhibitors will be $13 per 1,000 f.o.b. Denver for motor freight by Sept. 21.

Selig reported that 1,000,000 copies of the tabloids have been ordered by southern California exhibitors. The area will be divided into 28 zones, and exhibitors and circuit managers have been designated to arrange for wide-spread distribution in each zone. Arrangements have been made with many outlying newspapers to insert the tabloid in their regular editions during the week of Sept. 25 at no cost to exhibitors. Los Angeles metropolitan newspapers are expected to provide at no cost full-page or double truck editorial pages complete with stills and artwork as a contribution to National Movie Month.

Edward E. Johnson, president, Wisconsin Association of Theatre Owners and Milwaukee area director, has notified NATO that his group is furnishing each member theatre with 500 National Movie Month tabloids and a Movie Month kit. The entire cost will be paid by the association, according to Johnson, who explains that this is being done to make certain that all theatres in the state participate in the promotion.

Fine and Corwin called special attention to the speeial full-color trailer promoting National Movie Month and produced by National Screen Service. This is now available at all NSS branehes at a eost of only $10.

Alden W. Smith, Detroit local ehairman for National Movie Month, called a meeting with local industry leaders and brought the local men up to date on what the entire country is doing. Plans were made and committees formed.

In Buffalo, Sidney J. Cohen, president, Allied Theatres of New York State, Inc., exhibitor chairman for the Buffalo and Albany exchange areas, appointed his eoordinating committee to aid in putting the drive over the top. The members of the committee are Sydney Kallet, Willard Matthews, Herbert Nitke, Harry Berinstein, Richard Hayman, Charles Martina, Herbert Slotnick, Lou Hart, William Dipson, Ronald Hoelcle, Adrian Ettelson, Sylvan Leff, Johnny Wilheld, Howard Goldstein, Harold DeGraw, and Leonard L. Rosenthan.

In Pittsburgh, area director George Stern held the kick-off meeting in the Roosevelt Hotel on Sept. 7. Serving with him are Harry Feinstein, John Glaus, Frank Lewis, Ted Manos, Bert Stearn, George Tice, and Meercy Braff.



Developers Eugene and Richard Sloan, left, and their associates, twin brothers Irving and Adolph Goldberg recently matched an aerial photograph with a cake reproduction of their new recently opened Northland theatre located on J. L. Hudson Drive between Greenfield and John Lodge at Northland Shopping Center, Detroit.

Odeon Opens New D-I

TORONTO—The Odeon Theatres (Canada) Limited opened a new drive-in here to be known as the Odeon Parkway Drive-In.

Equipped for both summer and winter engagements, the new theatre has aecommodation for 806 cars.

The Odeon Parkway Drive-In is the 16th new or completely renovated theatre to open in the 25th anniversary year of the eompany.

Regan Joins Col. Board; Blancke Director Emeritus

NEW YORK—Abe Schneider, president of Columbia Pictures Corp., following a meeting of the company's board of directors, announced that Ben Regan has been elected a director of the company.

Regan, a general partner of the firm of Hornblower & Weeks-Hemphill, Noyes, investment brokers, currently serves as the director of a number of eorporations, including American Decalcomania Co., AVEMCO Corporation, H. C. Bohack Co., Inc., John Morrell & Co., Multi-Color, Inc., Piper Twinair Service, Ine., "21" Brands, Inc., and United Cablevision, Ine.

He is a commissioner of the Port of New York Authority, a member of the board of directors of the Atlantie Counеil of the United States, a former governor of the Midwest Stock Exchange, a director and finance eommittee ehairman of the New York Board of Trade, and a director and program committee chairman of the sales executives club of New York.

In addition to a number of other business and government affiliations, Regan is a member of the boards of trustees of Mundelein College, Oblate College, Marymount Manhattan College, and Fordham University; a member of the boards of advisers of the University of Illinois, Loyola University, Henrotin Hospital, and St. Joseph's Hopsital; a direetor of the Lt. Joseph P. Kennedy, Jr., Home; a member of the board of regents of Marquette University; and a member of the advisory council of the College of Business Administration of the University of Notre Dame.

Regan attended Loyola University and is the holder of an LLD. degree from Marquette University.

Schneider also announced that Leo M. Blaneke, a director for 36 years, had been named director emeritus of the company.

Schneider said, "Leo M. Blancke served Columbia with dedication throughout almost the company's entire history. In terms of years of service, no other member of the present board exeeeds his record. Through those years, he guided and inspired all of his fellow board members. Even though he will not play as active a role in our future affairs, we look forward to seeking his advice and eounsel in the years to come."

Blancke, a limited partner of the firm of Hornblower & Weeks-Hemphill, Noyes, was first elected to the board of Columbia Pietures on April 16, 1930.

Sameric Expansion Continues

PHILADELPHIA — The latest theatre in the multi-million dollar eonstruction program by the Samerie Theatres chain was announced by Samuel Shapiro, president. The Penn Jersey Theatre in Fairless Hills, Pa., is the newest showhouse to be built and operated by Sameric Theatres, and construction will start immediately with a Christmas opening seheduled. The theatre will have 1,800 seats and there will be free parking for 2,000 automobiles.

MCA Dividend Set

NEW YORK—The board of directors of MCA, Inc., deelared a dividend of 37½ eents per share on its outstanding convertible preferred stock to preferred stockholders of reeord on Sept. 16, payable Sept. 30.

THE SEARCH IS OVER!

In Our Attempt To Find The Perfect Entertainment To Climax NATO's National Movie Month 20th Century-Fox Has Finally Selected The Movie To End All Movies– The Motion Picture That Rockets The Industry Ahead 33 Years!

BY GEMINI, IT'S THE WILDEST MOVIE ON EARTH, SATURN, MARS, MOON, ETC! –And It's On Its Way To Way, Way Out Grosses For October!

IT ALL BEGAN IN 1989– WHEN THE AMERICANS AND RUSSIANS SENT MEN AND WOMEN TO LIVE ON THE MOON!

20th CENTURY-FOX presents

JERRY LEWIS "WAY... WAY OUT!"

CINEMASCOPE
COLOR By DELUXE

Also starring

CONNIE STEVENS
ROBERT MORLEY
AND
DICK SHAWN as Igor
GUEST STAR
ANITA EKBERG

DENNIS WEAVER
and HOWARD MORRIS
as Hoffman and Schmidlap

BRIAN KEITH as General Hallenby

Produced by MALCOLM STUART · Directed by GORDON DOUGLAS

Written for the Screen by
WILLIAM BOWERS and LASLO VADNAY

Jewish National Fund Honors Meyer Adleman

PHILADELPHIA—Meyer Adleman, Camden, N.J.. president of New Jersey Messenger Service, received a special award from the Jewish National Fund at a cocktail reception and dessert supper Sept. 11 at the Cherry Hill Inn. Guest speaker was Senator Abraham A. Ribicoff of Connecticut.

Adleman was selected to receive the award at the closing session of the Jewish National Fund Convocation attended by some seven hundred civic and communal leaders in Israel recently. The convocation was the culminating event of three days of ceremonies following the dedication by Chief Justice Earl Warren of the John F. Kennedy Memorial and Forest in the Judean Hills on July 4.

Adleman will receive the Keter Shem Tov (Crown of a Good Name) Award in recognition of his service to his community, his people, and Israel.

Proceeds of the evening will be used to complete the Camden Forest in Israel, which was started some three years ago. The first section of the Camden Forest was dedicated to Mayor Alfred R. Pierce and Mrs. Pierce. Mayor and Mrs. Pierce visited Israel to dedicate the Forest in 1963.

The second section of the Forest, a Grove in memory of Nancy McComb Amoroisa, late daughter of Joseph J. McComb, Camden union leader, was dedicated by McComb personally in 1964.

The committee for the Meyer Adleman Section of the Camden Forest is headed by Morris Liebman, chairman, and attorney David H. Markowitz, Mayor Alfred R. Pierce, Marvin Aranow, Michael Albert, Ellis Goodman, William Greenberg, Rabbi Harry B. Kellman, Rabbi Albert Lewis, Mrs. Dora E. Rose, Herman Schaevitz, Helen F. Spiegel, Mitchel Stern, and Rabbi Bernard E. Rothman.

The New Jersey committee which nominated Adleman in Israel to receive this rare award was headed by attorney Meyer Pesin, Jersey City, national chairman of the Foundation for the Jewish National Fund, and attorney David H. Markowitz, Camden.

MGM Appoints Field Reps

NEW YORK—Ron Boatman and Bob Smith have been named field press representatives for Metro-Goldwyn-Mayer, it was announced by Dan S. Terrell, MGM executive director of advertising, publicity and promotion.

Boatman is MGM's new southwestern division field press representative. He will be stationed in Dallas and will cover the Dallas, Kansas City, St. Louis, Denver, and Oklahoma City territories. Smith will be based in Detroit and will be under the direction of Kal Bruss, central division field press representative. Cities he will cover include Detroit, Cincinnati, Cleveland, Pittsburgh, and Indianapolis.

Lights Go On Again

SPRINGFIELD, MASS.—The long-shuttered, downtown Paramount Theatre will be reopened late this fall by Western Massachusetts Theatres, Inc.

The 2,737-seat theatre, purchased by W-M-T president Colonel Samuel Goldstein last spring from the Horace M. Moses realty company, is being remodeled.

NATO Committee Makeup Attacked; Ind. Unit "Vacations" Membership

Mich. Meet Discusses U.S. Uniform Time Act

DETROIT—Milton H. London, president, Allied Theatres of Michigan, called a meeting with Frank J. Kelley, Attorney General of Michigan, to discuss the Federal Uniform Time Act. The meeting mainly was to bring the attorney general up-to-date on the interests involved in the state of Michigan and to advise the State Legislature on the reactions created thus far by the exhibitors of Michigan.

Attending the meeting were Lyle Smith, vice-president, Butterfield Theatres, and chairman of Allied's legislative committee; David Newman, general counsel for Allied Theatres of Michigan; Don E. Reed, legislative counsel for the Michigan Farm Bureau; Avern Cohn, attorney for a number of Detroit theatre interests; Leon Cohan, Deputy Attorney General; and Joseph Bilitzke, Assistant Attorney General in charge of commerce.

Paramount Twin Planned For Downtown Rochester

ROCHESTER—The Paramount, last of the big motion picture theatres in downtown Rochester, is to be converted into a "twin" theatre, with a small cinema and a new entrance added to the present theatre.

Vincent C. Martina, vice-president of Martina Theatres, Albino, N.Y., has announced the project and said construction will begin immediately. The Paramount was purchased over a year ago from the American Broadcasting Companies, together with the Regent, by the Martina organization. The house was managed for many years by Francis Anderson.

The twin theatre will be Rochester's first, and the only twin operation in this part of the state in a downtown area. The lobby will have a Spanish motif and will open to the present auditorium, which will be refurbished and remodeled on the balcony floor to accommodate offices as well as a small seating area.

With the completion of the remodeling, construction will begin on the new theatre, with 450 seats planned. It will be called Studio II.

VC Tent 11 Fetes Berle

WASHINGTON—Jerry Sandy, first assistant chief barker, Variety Club Tent 11, and chairman of the 1966 Personality of the Year Award Dinner, announced that Milton Berle has been named "Personality of the Year."

Berle will be honored at the Personality of the Year Award Dinner in the Regency Room at the Shoreham Hotel Saturday, Nov. 19. Upwards of 1000 guests from government, business, and entertainment will be on hand to honor Berle.

Sandy said Berle was selected for the honor for his consistently "versatile artistry" in all mediums of the entertainment business . . . and for his consideration of his fellow man.

INDIANAPOLIS, IND. — The Theatre Owners of Indiana board of directors has informed the National Association of Theatre Owners that having had no reply to a resolution of April 6 which "indicates there is no possibility for participation by Indiana in NATO under the present regime," they have acted to "vacation" from membership.

The resolution read: "The board of directors of TOI formally protest the obvious recriminations and reprisals worked on the Indiana unit of NATO by certain persons within NATO, thereby depriving Indiana of its rightful representation in NATO affairs. The board of directors further instructs its secretary to forward copies of this Resolution to each member of the NATO board of directors and to the chairman of the NATO board, requesting that this protest be read to the directors at the next meeting of the NATO board."

TOI claims it has had no acknowledgment, discussion, action or communication of any kind from the present NATO officers other than a letter dated June 23 from Joseph Alterman, one of the executive directors of NATO, acknowledging that the resolution had been read to the board.

The Indiana unit claims that representation on important NATO committees is heavily weighted in favor of certain regional units at the expense of others. According to TOI, seven units control over 50 per cent of NATO's appointed representation while Indiana and 10 other regional units are voiceless. It can be expected that the Indiana defection will occupy a good bit of NATO's attention at its upcoming first convention in New York.

Interstate Names Agnew

DALLAS—M. L. Agnew has been appointed city manager of Interstate theatres in Harlingen and Mercedes, it has been announced by W. E. Mitchell, vice-president and general manager of the Texas Consolidated division of Interstate Circuit, Inc.

Agnew started with Interstate in 1934 in Ranger, Tex., and was with the circuit for 17 years, also managing theatres in Abilene, Breckenridge, Pharr, and Harlingen before resigning to go into the retail business.

The Interstate theatres in his charge are the Arcadia, Rialto, and Grande in Harlingen, and the Rio in Mercedes. Agnew succeeds Clay Fluker, resigned.

ADL To Honor O'Brien

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., will be honored by the motion picture and amusement division of the Anti-Defamation League Appeal at a luncheon in the Americana Hotel on Tuesday, Nov. 1.

The announcement was made jointly by Jerome Edwards, general chairman of the division, and honorary co-chairmen Barney Balaban, Harry Brandt, Martin Levine, and Benjamin Melniker. The announcement stated that O'Brien will be honored "for his long years of dedicated service to the democratic principles of freedom, equality and justice."

COMPO's Unique Industry Position Stressed By McCarthy At TONE Meet

BRETTON WOODS, N. H.—The uniqueness of the Council of Motion Picture Organizations among all industry groups was emphasized by Charles E. McCarthy, COMPO executive vice-president, in an address at the 35th annual convention of the Theatre Owners of New England, meeting at the Mount Washington Hotel here.

Pointing out that COMPO's membership is composed of producers, distributors, exhibitors, and organized labor, McCarthy said, "The importance of this union of the MPAA companies, exhibitors, and labor has been demonstrated many times in COMPO's activities, especially in the success in maintaining the exemption of motion picture theatre employees in the minimum wage bill and also in the last tax campaign.

"If we had not the active and vigorous support of two MPAA officers—Tim Clagett and Ed Cooper in Washington—I doubt very much if we would have been so successful in our efforts. The reason for this is that COMPO not only can enlist the help of exhibitors in opposing iniquitous legislation, it also can call on the skilled help of the trained personnel of the MPAA office. Believe me, this is an asset of immeasurable value.

"In the same way, organized labor, through Dick Walsh, president of IATSE, was of immense help to us in obtaining the final elimination of the remnant of the 20 per cent admissions tax. Not only did he have his representative, Lester Isaac, plead our cause before the House Ways and Means Committee, but he also enlisted the support of local IATSE unions throughout the country."

McCarthy pointed out that elimination of the admissions tax is not ancient history, but of immediate importance to everybody in the business, as final repeal did not go into effect until last Jan. 1. Therefore, he said, the money saved by elimination of the tax is as up to date "as today's theatre receipts."

"A clue to the extent of the saving for this and subsequent years," McCarthy said, "can be obtained by the latest figures of the U.S. Census of Business, which were for the business census of 1963. This, of course, was before the final 10 percent of the tax was removed. The figures for that year showed that the total admissions in motion picture theatres amounted to $1,062,732,000. Accordingly, if the full 20 percent tax were in force in 1963, the industry would have had to give up to the government the amount of $212,546,000. This year, if the tax were still in force, with higher admission prices and greater attendance, the industry would have to give up considerably more.

"However, the tax is not in force. So the industry is able to same this money. Assuming that exhibition and distribution will divide the savings 50/50, each will get at least $106,273,200 this year. Remember: This is the saving for only one year. This saving will be reported every year from now on.

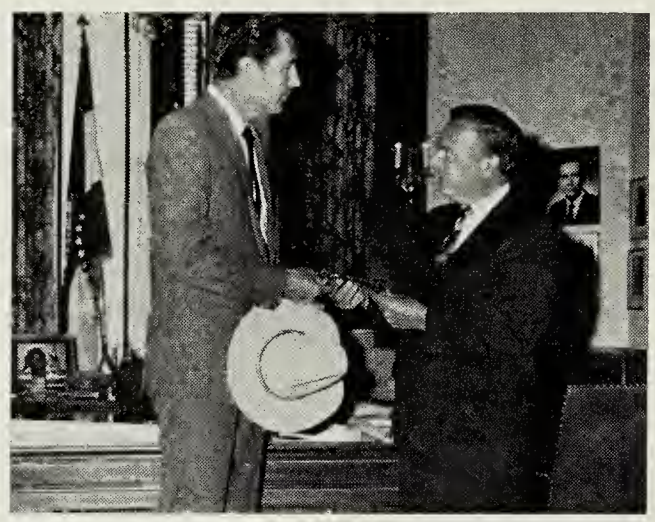
"What this enormous saving means to the individual theatre can be easily determined by a glance at your weekly theatre receipts and the weekly breakdown of your COMPO dues. Remember, this year the full 20 percent of the tax has been eliminated. Thus, if your weekly receipts amounted last week to, say, $1,000, there was a saving to you of one-fifth of $1,000—20 percent—or $200. COMPO dues, which are the same today as they were in 1950 when COMPO was formed, range from $7.50 a year for theatres with 500 seats or less, up to $75 a year for theatres over 2,500 seats. Breaking this down into weekly payments, it would mean that a 500-seat house would be paying 15 cents weekly to COMPO and the biggest theatre would be paying only $1.40 a week. Now, compare that miniscule payment with the 20 percent windfall that has been given to every exhibitor by the elimination of this tax, and you will realize the service COMPO has given you."

McCarthy warned that the industry should not feel complacent about its success in obtaining repeal of the admission tax and continued exemption of theatre employees from the minimum wage. "One of the Congressmen who aided us in keeping our exemption in the minimum wage bill," he said, "told us after the bill had passed the House that we must not rest too easy on the victory, as more minimum wage legislation might come up in a couple of years.

"Furthermore, there is an ominous continuance of rumors out of Washington of a possible imposition of new taxes. What these taxes will be, of course we won't know but we should be on the alert to preserve our present tax position.

"Exhibitors should make a special effort to make themselves known to their Congressmen and State legislators and also, of course, to the people in their local governments so that they will be able to present their case to legislators who are friends and not strangers."

McCarthy also emphasized the importance of small exhibitors in various legislative campaigns. He pointed out that many little known exhibitors especially in small towns and rural districts, are close friends of Congressmen and State legislators. He said that in organizing exhibitors to help in any campaigns that might arise, special attention should be paid to the less prominent theatre owners.



Fess Parker, on his promotional tour for 20th Century-Fox's "Smoky," was recently presented with the key to the city of St. Louis by Mayor A. J. Cervantes.

T-L Dividend Set

NEW YORK—The directors of Trans-Lux Corporation declared the regular quarterly dividend of 15 cents per share on the common stock, payable Sept. 30 to stockholders of record at the close of business Sept. 16.

Record Crowd Attends N.E. Exhib Convention

BOSTON—More than 250 exhibitors are back from the biggest convention in the history of Theatre Owners of New England, held at the Mt. Washington Hotel, Bretton Woods, N. H., in conjunction with National Association of Concessionaires. Featured was the kickoff of "Movie Month" for New England exhibitors, and the entire convention was devoted to this theme.

Joseph Wolf, New England manager of Embassy Pictures, was Embassy's official representative at the convention, accompanied by Maurice Levine from the sales department, and George Kraska, public relations. Wolf extended greetings to the convention from Joseph E. Levine, unable to attend owing to previous production commitments.

Other speakers at the convention from the majors were Al Fisher, United Artists; Si Seadler, MGM; Sam Rosen, Stanley Warner; Richard Walsh, international president, IATSE; Ned Shugrue, Will Rogers Hospital.

Edward S. Redstone, president of TONE, was general chairman; Carl Goldman, coordinator; and the committee comprised Les Bendslev, Ed Fedeli, Mal Green, Jim Guarino, Ray Canavan, Roger Lockwood, E. M. Loew, Al Lourie, Jim Mahoney, Steve Minasian, Sam Pinanski, Julian Rifkin, Richard Smith, Joseph Stanzler, Saverio Romano, Chester L. Stoddard, James M. Totman, Mel Wintman.

At the National Association of Concessionaires session, Jack O'Brien, NET's New England Service Corp., president, and Louis Abramson, executive director, were speakers. A golf tournament was held, and George Roberts, Rifkin Theatres, known as the "toastmaster of film row," gave a dissertation at the annual banquet on "film row characters I have known."

Two To Trans-Beacon

PORTLAND — Trans-Beacon Corporation has entered into a long term lease on the Broadway and Off-Broadway theatres, Portland, Ore. it was announced by Sheldon Smerling, president of Trans-Beacon, and Mrs. J. J. Parker, owner of the two theatres.

The Broadway, a first run downtown showcase, will undergo extensive refurbishing. The acquisition on the part of Trans-Beacon is in line with its continued expansion of theatres and the circuit currently operates in over 14 major cities in the U.S. and Canada. The theatres will be operated out of the western division offices of Trans-Beacon, located in Beverly Hills.

Poe Chairs Pioneer Fete

NEW YORK—George Dembow, president, Motion Picture Pioneers, has designated Seymour Poe, 20th-Fox executive vice-president, as chairman of the 28th annual dinner of the Motion Picture Pioneers to be held at the Americana Hotel on Nov. 21.

William Forman, distinguished exhibitor and president of Cinerama, Inc., will be honored as Pioneer of the Year at the gala affair.

Disney Dividend Declared

HOLLYWOOD—The board of directors of Walt Disney Productions at an adjourned meeting held at Disneyland Park, declared its regular quarterly dividend of 10 cents per share, payable Oct. 1.

Col.'s Jordan Elevated To Top International Post

NEW YORK—The board of directors of Columbia Pictures International Corp. elected Marion F. Jordan to the post of executive vice-president. Jordan has been vice-president of the overseas subsidiary of Columbia Pictures Corp. for the past six years and its foreign sales manager since last January.

In his new post, Jordan succeeds Mo Rothman, who had retained the position of executive vice-president of Columbia International after being named vice-president in charge of worldwide distribution for the parent company in January.

At the same time, it was announced that Bert N. Obrentz had been promoted to the position of foreign sales manager of Columbia International. Obrentz has been executive assistant to Rothman, first in the latter's foreign-company capacity and later in Rothman's present position, for the past two-and-a-half years.

The company stated that Jordan was being elevated to the top operating post in Columbia International after having firmly taken over the reins of the overseas distribution organization during his tenure as sales manager. Prior to that, he had been Continental manager with headquarters in Paris. He joined Columbia in 1960 after many years with Universal Pictures.

Obrentz entered the industry in 1946 with 20th Century-Fox and served that company as assistant manager and manager in South Africa.

He first came to Columbia International in 1955 as assistant to the then operating head, Lacy Kastner. After four years at Metro-Goldwyn-Mayer International as vice-president in charge of the Far East, Australia, and Africa, he returned to Columbia in 1964.

TCL Shifts Execs

TORONTO, CANADA—J. J. Fitzgibbons, Jr., president, Theatre Confections Ltd., announced the following transfer of personnel: Lionel W. Gibb, branch manager, Winnipeg, to Toronto head office as branch manager of Ontario District "B"; Leonard A. Turoldo, branch manager, Ontario District "B", to director of sales promotion with headquarters in Toronto; and Murray J. Sherriff, supervisor, drive-in theatres and parks department, to branch office, Winnipeg.

"Hawaii" Soundtrack Album

HOLLYWOOD—Elmer Bernstein's original soundtrack album of "Hawaii," the Mirisch Corporation film presentation of James A. Michener's noted novel, has been set for release Oct. 1 by United Artists records.

"Hawaii," starring Julie Andrews, Max Von Sydow, and Richard Harris, will world premiere Oct. 10 at the DeMille Theatre in New York, followed by a gala west coast premiere Oct. 12 at the Egyptain Theatre in Hollywood.

"Zhivago" Tops $20 Million

NEW YORK—The domestic box office gross for Metro-Goldwyn-Mayer's "Doctor Zhivago" surpassed the $20,000,000 mark over the Labor Day weekend, it was announced by Morris E. Lefko, MGM vice-president and general sales manager, and Mel Maron, MGM roadshow sales manager.

Durwood's Four Theatre Complex To Brighten K.C. Shopping Center

KANSAS CITY—Durwood Theatres is putting into action a new concept in motion picture exhibition, four theatres located under one roof in one of the city's major shopping centers. It is believed to be the first time anywhere that four theatres will have been planned together from the ground up, and clustered together under the same management.

The four Metro Plaza theatres, Metro I, II, III, and IV. are located in the Metro Plaza Shopping Center, and will give Durwood 15 theatres in greater Kansas City when completed. The revolutionay plan emerged when additional space became available after an original plan called for twin theatres.

The four theatres are designed in a cloverleaf pattern and will provide about 1,500 seats, with two larger theatres and two smaller. A central grand lobby has two levels in a modified diamond shape, with a boxoffice and concession stand common to all four theatres on the first level.

The center portion of the grand lobby will be open through both levels, providing a courtyard effect. Entrances to the four theatres will be at various points on the first level.

The second level will be reached by a stairwell at the rear point of the diamond, leading to a patron's lounge and restrooms, manager's office, and projection booths.

The location in the southeast sector of Kansas City proper is accessible to a large segment of the population not served by other theatres within close proximity. Four theatres at the one location will enable Durwood to present a wide variety of product, including family programs at all times, as well as sophisticated and more adult pictures. The policy will be quality products first run, or sub runs of stature, said Stanley Durwood, president.

The four theatre plan is a logical development of the circuit's operation with a different concept. It brought twin hardtops here three years ago with its Parkway I and II in the outlying Ward Parkway Center, and later with Embassy I and II in the lower level in the heart of the deluxe Country Club Plaza shopping district.

The circuit also is noted for its demi-tasse downtown theatres, the Studio of 150 seats, the Academy of 136, and the recently opened Screening Room with only 94 seats. In these unusual physical arrangements, the circuit has found flexibility to have increasing advantages, and expects to develop this aspect to new highs in the Metro Plaza project.

The theatres are expected to open in October and give a considerable boost to traffic at the shopping center. It opened in 1965 on a portion of what once was the Blue Hills Golf Course. The first year, the traffic count is expected to be about 350,000 persons at the center, and could easily reach 500,000 the second year, especially with the theatres as a means of stimulating traffic, Durwood said.

The lease with the shopping center involves about 12,500 sq. ft., and the four theatre undertaking is estimated to be about a $450,000 project.

The two larger theatres are to seat about 500 each in fan-shaped designs side by side. The two smaller theatres will be nearer rectangular in shape and seat upwards of 300 each. Decor will be in the reds and golds which are becoming something of a Durwood trademark here.

L.A. Area Exhibs Asked To Back "Whit's Month"

Los ANGELES—Harold Whitman, Universal head booker in Los Angeles, who will retire on Oct. 1 after 44 years with the company, has appealed to exhibitor customers to help him retire "in a blaze of glory" by lending support to what he has designated as "Whit's Month."

"Whit's Month" will be the final weeks of Universal's six months "Power Sales Drive," and the exhibitor friends he has made during his 44 years with the company are being asked for their support in the form of bookings of as many Universal feature pictures and short subjects as possible.

In his appeal to the exhibitors, Whitman has written, "I am hoping the results will be proud reflection of my long years of service to the Los Angeles exhibitors and know that I can count on you."

The local exhibitors are planning a luncheon in Whitman's honor to be held during the latter part of September.

Col. Sets Africa Deal

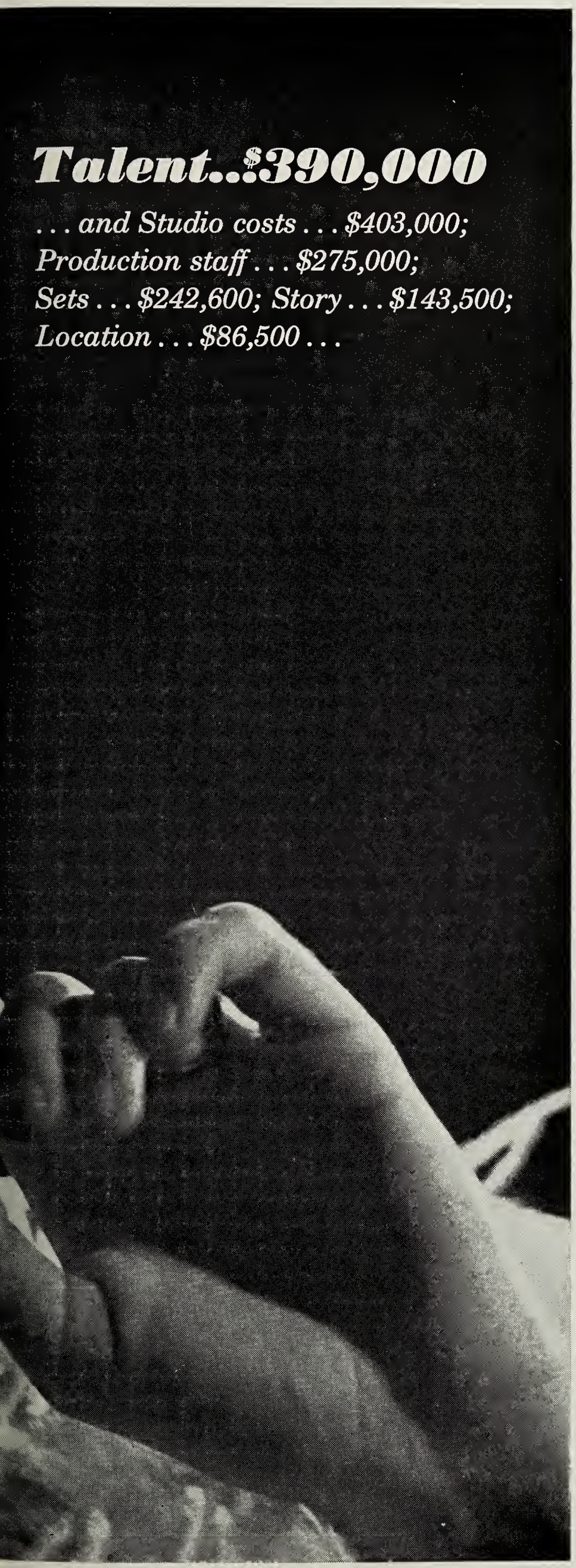
NEW YORK—Columbia Pictures International Corporation and Ster Films (Pty.) Ltd. announced the signing of a new distribution agreement covering the exclusive release of Columbia product throughout southern Africa.

The announcement was made jointly by Marion F. Jordan, newly appointed executive vice-president of the International Corporation, and Andre Pieterse, president of Ster Films (Pty.) Ltd.



Pathe Laboratories' recent 60th anniversary which designates the firm as the oldest continuously active company in the industry was observed by the Los Angeles City Council. On hand to share the birthday cake were, left to right, Lawrence I. Weisman, Pathe's president; actress Maura McGiveney; and Councilman Paul Lamport.





Can you afford to risk it all on less than Eastman films?

More than anything else except creative skill, film is crucial to quality in movie-making. Isn't it a false economy, then, to attempt to save a fraction of a cent per foot on film stock which has less than Eastman quality? And doesn't poor film quality jeopardize your entire investment, even make talent look bad?

But total-picture quality doesn't demand that you merely shoot on the best negative. There's also the print stock to consider ... and some don't. It's a great mistake—both from your point of view and that of your audience—to print on anything less than EASTMAN Film.

Look at it this way. Film—both negative and print stock—must have consistent speed, uniform processing characteristics, dimensional stability, precision perforations and uniform slit edges. In the theater it must possess a long wear-tear capability for precision in projection, and in order to hold down costly print reorders. EASTMAN Films have all these qualities because Eastman's engineering and technical facilities are unique. Furthermore, Eastman's film specialists are always at hand to help you maximize production efficiency.

Everything considered, doesn't it make good sense to use EASTMAN all the way?

Motion Picture and Education Markets Division

Eastman Kodak Company

ROCHESTER, N.Y.

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, Ga. 30005 404—GL 7-5211
CHICAGO: 130 E. Randolph Dr., 60601, 312—236-7234
DALLAS: 6300 Cedar Springs Rd., 75235, 214—FL 1-3221
HOLLYWOOD: 6677 Santa Monica Blvd., 90038, 213—464-6131
NEW YORK: 200 Park Ave., 10017, 212—MU 7-7080

Goldman Assoc. Doubles Schedule; Future TV Sales Seen As Target

HOLLYWOOD—In order to fill the increasing demand for top quality feature films needed by the three networks, who now utilize more than 200 features a year, Harold Goldman, president of Harold Goldman Assoc., producers and distributors of feature films, announced that his company will double its production schedule for the next 12 months.

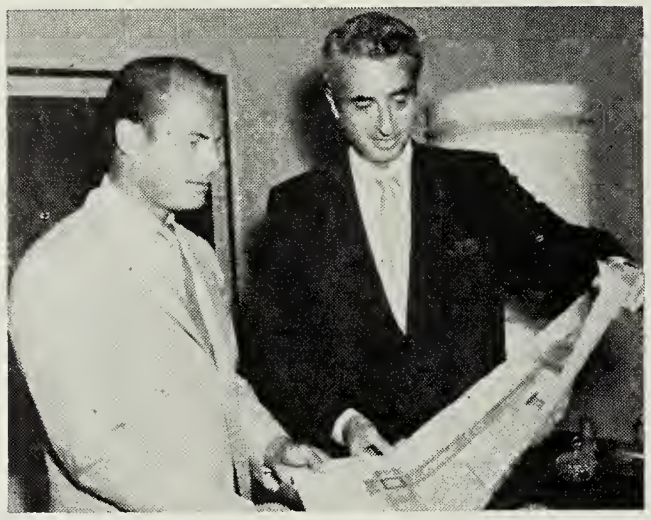
Goldman's company will now concentrate in the area of producing pictures for network offering. HGA recently completed, and put into syndication, a group of films which have been purchased by more than 80 TV stations throughout the United States.

Goldman stated, "This coming fall, the networks will have five two hour prime-time segments, telecasting motion pictures. To replace each feature would take four half-hour shows, or 20 new half hours a week. It is difficult to foresee the networks replacing these feature films with half hour programs. To the contrary, the chances are that there will be seven nights of feature films on the networks in the not too distant future."

Goldman plans to distribute his features prior to telecast theatrically during the "soft" season, so he will not have to compete with the major pictures released during the summer months and holiday seasons. The pictures will be made available for television following a year to 18 months theatrical distribution.

New films which will be offered to the networks are the just completed "The Destructors," and "Run Like a Thief." Starting in September, HGA will embark on a one a month production schedule. Now casting is "Operation Green Fox" which will be a co-production with United Pictures Corporation. It will be following by "The Savage Trap."

Prior to the end of 1966, the company will also co-produce "The Asphalt Commandoes" and "The Girl From Moscow." All pictures will be filmed in color. Goldman's television distribution arm, TEC, currently syndicates more than 70 features to television. Feature Film Corporation of America is his theatrical sales arm.



Richard D. Zanuck, 20th Century-Fox vice-president in charge of production, recently received a citation from Leonard F. Dorfman, president, Men's Apparel Guild in California (MAGIC), to salute the successful "Fashions and Films of California" promotion staged by 20th Fox and Macy's.

NSS Shifts Personnel

NEW YORK — Milton Lindner, National Screen Service branch manager in New Orleans, is being transferred to the post of branch manager of the Charlotte office, it is announced by Milton Feinberg, general sales manager of N.S.S. Lindner succeeds the late Robert Simril, who died last week after a long illness. Lindner's appointment will become effective shortly.

In a simultaneous announcement Feinberg named Stewart D. Harnell to the post of New Orleans branch manager being vacated by Lindner.

Price Joins Rastar

NEW YORK—Robert Price has been named executive assistant to Ray Stark and director of business affairs for Rastar Company, production organization under which Stark will independently produce motion pictures and stage plays.

Stark resigned as executive vice-president and head of production for Seven Arts Productions earlier this year to devote himself to independent production.

Reade-Sterling Expansion Includes New Boston House

NEW YORK—Continuing its rapid national expansion program, Walter Reade-Sterling, Inc., has acquired a new first-run thtatre in Boston, Walter Reade, Jr., president, announced.

The fourth acquisition made in major population centers this year, the new theatre, still under construction and as yet unnamed, will be located in the Charles River Plaza in the center of the city. It is scheduled to open during the Christmas season.

The Boston theatre will be a first-run outlet. Seating 1000, it will be equipped for all of the new projection ratios including 70 mm, and scientifically designed for the best sight lines and sound. The seats will be luxurious and extra-wide and there will be 40 inches of leg room. It will have a spacious lobby and waiting lounge with extensive seating facilities.

William Riseman, Boston theatre architect, is the designer of the theatre. The lobby will be one story above street level. There will be three levels of parking space adjacent to the theatre, two underground, with escalators running from the parking facilities up to the lobby.

Walter Reade-Sterling, Inc., recently acquired the Esquire, Chicago; Mayfair, Los Angeles; and Mariner, Philadelphia, this year. The last two houses are still under construction.

Mahoney Firm Expands

BEVERLY HILLS, CALIF. — Jim Mahoney, president of Jim Mahoney and Associates, announced the formation of a new commercial and industrial division of the international public relations organization and has named Eugene Murphy as director.

The Mahoney organization is a worldwide company headquartering in Beverly Hills, with offices in New York as well as London, Paris, Rome, and Madrid and recently opened offices in Montreal and Sydney.

Jack Warner Selected For S.F. Festival Award

SAN FRANCISCO—A highlight of the San Francisco International Film Festival's opening night this year, Oct. 20, will be the presentation of the First Annual Golden Gate Retrospective Award presented "for contributions by an individual to the overall excellence of the cinematic art."

The award, and its first recipient, Jack L. Warner, president of Warner Bros. Pictures, were revealed for the Festival board by David M. Sacks, general chairman.

A pioneer in the development of talking motion pictures, Warner began his picture career singing for illustrated song slides in nickelodeons and in the first Warner Bros. theater in Pennsylvania. With his brothers, Warner entered motion picture distribution and production, and went on to become head of the studio which bears his name.

Warner, who was notified of the award by Shirley Temple Black, chairman of the Festival's program division, said he will attend opening night of the Festival on Oct. 20 for the presentation.

The following afternoon there will be a second tribute to Warner when a retrospective program of his films will be shown. The program will be the first in a series of retrospectives on internationally known producers and directors who will be honored during the 11-day run of the Festival.

The film figure's selection as first recipient of the award was made for the Festival by its Hollywood advisory committee, with producer-director Mervyn LeRoy serving as chairman of the group's award sub-committee.

La. Backs Movie Month

NEW ORLEANS—The Louisiana Association of Theatre Owners officers and board members met for the first time in the organization's new calendar year at a luncheon in the Andrew Jackson Restaurant. Also present were members of the State Legislature of the New Orleans area.

Teddy Solomon, president, Gulf Stream Theatres, home based in McComb, Miss., was voted regional chairman for promoting the forthcoming National Movie Month to be held in October. Regional meetings will be held in Monroe, Baton Rouge, Shreveport, and Lafayette in connection with National Movie Month.

A matter of interest to the Women of the Motion Picture Industry of New Orleans was the assembly's unanimous decision to donate $500 to WOMPI to help with their international convention to be held in New Orleans in 1967.

MGM On The Move

NEW YORK—Several divisions of Metro-Goldyn-Mayer, Inc., have moved into the company's new location at 1350 Avenue of the Americas. This initial move includes the following departments: Television, MGM Records, Robbins Music, Research, Talent, and Production Research.

The remaining divisions plan to move to the new headquarters during the weekend of Sept. 17.

This move marks the first in the history of Metro-Goldwyn-Mayer. MGM has occupied quarters in the Loew Building, 1540 Broadway, since the company was formed in 1924.

Fourth N.Y. Fete Opens; Czech Feature Leads Off

NEW YORK—The Fourth Annual New York Film Festival opened on Sept. 12 with a Czechoslovakian feature "Loves Of A Blonde," leading the parade of subjects, practically all from abroad, except for a relative few retrospectives. By the time the event has concluded at the Lincoln Center on Sept. 22, 25 programs will have been presented comprising 28 new films, four retrospective programs, and a number of shorts. Also on the agenda were a number of special events devoted to "The Independent Cinema," which include 27 sessions covering various aspects of independent film making in the U.S. today. In order were lectures and discussions with film makers and critics, screenings of new works and projects in progress, as well as open interviews with vititing directors from abroad.

Listed for showing were "Loves Of A Blonde," Czechoslovakia; "The War Game," Britain; "Hunger," Denmark; "La Commare Secca," Italy; "The Eavesdropper," Argentina; "Balthazar," France; "Les Creatures," France; "The Hawks and The Sparrows," Italy; "Accattone," Italy (retrospective); "Do You Keep A Lion At Home?," Czechoslovakia; "The Scene," consisting of two American-made sequences and one from Italy; "The Burmese Harp," Japan (retrospective); "A Woman of Affairs" and "The Cheat" America (retrospectives); "The Shameless Old Lady," France; "The Hunt," Spain; "Shadows Of Our Forgotten Ancestors," USSR; "Pearls On The Ground," Czechoslovakia; "Simon of the Desert," Mexico; "The Man With The Shaven Head," Belgium; "La Chienne," France (retrospective); "Pierrot Le Fou," France; "Almost A Man," Italy; and "La Guerre Est Finie," France.

The event is presented by Lincoln Center for the Performing Arts in association with the British Film Institute in cooperation with Independent Film Importers and Distributors of America and the Motion Picture Association of America. The seating capacity of Philharmonic Hall is 2,600.

WOMPI Delegates Named

NEW YORK—New York Women of the Motion Picture Industry delegates to the convention to be held at the Savery Hotel, Des Moines, Iowa, on Sept. 30-Oct. 2 are Eleanor Kilgour, president, Embassy, and Amy Rohde, MGM. Alternates are Clarice Hausman, Paramount and Marcia Hack, Buena Vista.



Paramount's "Alfie" recently was greeted by some 58 outlandishly attired young 'mods' who lined up two and a half hours before the film's first showing at the New Embassy, New York. Reporters saw the British looking youngsters served tea and crumpets by a liveried English butler and maid from the Tower Suite.

The NEW YORK Scene

By Mel Konecoff

WHERE Y'ALL BEEN LAST WEEK? WE MISSED YOU. WE SAW AND LISTENED to a whole mess of people. For instance, we saw Marshall Schacker. We heard that voice in the balcony ask—who the heck is Marshall Schacker? Well, he's none other than the president of Premiere Films. That's who.

Schacker has been a producer representative for 15 years, a self-termed salesman and policeman, during which time he also produced a pair of westerns, "Requiem For A Gunfighter" and "The Bounty Killer." He made out well on these. The picture-making bug having bitten deep, he's been on the lookout for more films with which to become actively involved. He came across Nordisk Films' Erik Balling in Denmark and was so impressed with his work as a director that he became co-producer and distributor of Balling's "Operation Lovebirds."

They evidently had the magic touch at Nordisk, claimed to be the oldest film studio in the world, operating since 1906. The comedy-action adventure, although it had a cost three times as much as any other Danish film, it recouped its total outlay in 21 weeks of showings in that country alone, starting the end of 1965.

With such a good thing going, a sequel was in order with the same people involved. The good guys will wear white trench coats and the bad guys black raincoats in "Relax Freddie," a title he doesn't like for use outside of Denmark where it means something. There may be a contest among exhibitors to get a new one. Schacker has even gone for a third film with Nordisk, "Martha," about a tramp steamer, to be made in the fall with American actors, which should help things along in local markets.

Schacker is not going to solve the product shortage, aiming to turn out only three a year, but he intends to let the exhibitor and trade know that he's got 'em, if what he told us at lunch the other day is any indication.

PROBLEMS, PROBLEMS: WALTER READE, JR., IS ANOTHER CHAP WE SAW and the president of Walter Reade-Sterling (now the Walter Reade Organization) is going to have several problems when his Continental Distributing releases the upcoming motion picture production of James Joyce's "Ulysses" next March 14, 15, and 16 only. He may have to use both hands to fight off press people, organizations, and censor boards screaming "dirty movie" while carrying an anticipated three million dollars in boxoffice grosses to the bank. Or he may not.

He admitted recently before taking off for Ireland to see how the movie is coming along that he doesn't quite know what to expect. The film will follow the book faithfully, even to the four-letter words, and he thought it would be "a heck of a lot more shocking than 'Virginia Woolf'." Because of this and other considerations, a three day release was decreed with reserved seats to be priced at $5.50 for the three evening shows and $4.50 for the one matinee showing. He expected a "mature and sophisticated audience" in each of the 135 theatres in the U.S. and Canada and the 15 others abroad that will play the film. Participating theatres are expected to have 1,000 or more seats. Since the film is budgeted at one million dollars, a reasonable profit is expected, with exhibitors to be asked 70 per cent film rentals.

According to Reade, there will be no advance screenings of "Ulysses"—"not for the trade, not for the press and not for the censorship boards"—presumably on the theory of why invite trouble when the release is so short. Seminars will be held for exhibitors all over the world with slides, stills, and parts of the sound track, etc., being used to enlighten exhibitors. The film stars Barbara Jefford, Milo O'Shea, and Maurice Roeves, whoever they are, and is being filmed entirely on location in Dublin in Panovision 70 with Joseph Strick directing. It has six weeks to go.

Reade didn't know whether it might be released again a year later, or whether it might be booked for special engagements in university situations, or whether it might go into general release five years from now when an enlightened public may be even more enlightened than now. Admitted Reade, "As the novel originally offended some people, so will the motion picture."

IT'S LUV-ERLY: COLUMBIA PICTURES SEZ OF MARTIN MANULIS—(HE) "is a highly talented man who joined the field of motion picture production following a spectacular record of success as a producer and director in television and the theatre." They like him so much, they've given him a five picture contract with no time restriction. His first is the screen version of the hit play, "Luv," which he is producing with Jack Lemmon, Peter Falk, and Elaine May, with Clive Donner directing.

Having a bit of a bite between producing chores, Manulis related he had six days of shooting in N.Y., to be followed by three days in Niagara Falls and then back to California. He was almost sorry to be leaving here as shooting movies in N.Y. today is a good deal compared to previous days. Like for instance, when he filmed "Dear Heart" about two years ago—it was tough and very difficult. Now, Mayor Lindsay wants to have production here, and he's cut red tape so that one permit is valid throughout the city. Another result has been a desire of police to help not hinder.

No more buck passing either. For instance, a large truck was double-parked preventing the "Luv" bus from getting through. Accompanying police moved it without awaiting orders or searching for the driver, etc. He called their knowledge and speedy action wonderful and refreshing. The new attitude, Manulis thought, would make a big difference in the number of companies that will want to shoot here either partially or wholly.

Next for Columbia will be "Avec Avec," a gambling picture whose title doesn't mean "away away" but rather "with with." This goes with James Coburn, whom he was lucky to get since producers have been standing in line for him after "Our Man Flint." Shooting will take place in Tangiers and London in June. Turning to "Luv," he admitted that the play was a shortie. Material has been added for the film to round out the story a bit further, and it's in color.

LONDON Observations

by Jock MacGregor

ON SUNDAY MORNING, THE PHONE RANG. IT WAS PHIL GERSDORF. He had arrived the night before to be American publicist on Jo Janni's follow-up to "Darling," "Far From The Madding Crowd," which reunites director John Schlesinger with Oscar winning Julie Christie. To handle this assignment, MGM, distributing in the United States, had switched Gersdorf from Paris where he still had two weeks to go on Carlo Ponti's "The 25th Hour." It was not long before, with beer in hand, he was telling me about his location experiences beyond the Iron Curtain in Roumania and Yugoslavia on this Anthony Quinn starrer. With a continuous flow of important pictures including "Those Magnificient Men In Their Flying Machines" "What's New Pussy Cat," and "Doctor Zhivago" behind him, he had really been looking forward to a vacation.

I am not surprised that he is in such demand. Being on the receiving end, I know the excellence of his service. He is among the few American publicists on European productions doing a really first rate job and satisfying correspondents of all nationalities. Too many are the bane of local publicists and journalists. This is not due to the much higher pay rates and living expenses, but to the way some treat the job, leaving much of the slog of the daily studio and location routine to their European colleagues, then Americanizing their handouts in the comfort of their hotels or just dreaming up stories which might happen for the exclusive use of some columnist in the midwest. Recently, a distraught but helpful British publicist handed me the American bulky file of stories in the hope I might get some good material. I read it—fascinated. There was not a single item other than known basic facts worth noting, leave alone using.

Though the types concerned are permitted here to service American publications, they rarely contact the London offices of the trades. At one time, I would welcome them to London, but no longer. Several suggested that I had been put through to the wrong extension, would argue that the British man was responsible for me, or after explanation, I would be treated with little less than condescension. That would usually be the last that I would hear. I learned not to waste my courtesies on those who do not seem interested in their jobs and rely on the service of their local colleagues. I am never quite sure which my pet one is—the itinerant who, whenever he sees me in the White Elephant, asks when my production activities will be restarting and if I'll consider him as American unit man (Ye Gods!) but has never invited me to the studio or given me a story, or the one who sends most releases to America instead of to this bureau and has rarely, if ever, personally returned a phone call.

While some British producers could not care less about publicity, certain Americans are rightly crazy about it but can not believe that anyone here knows his job. There is the story going the rounds about the one who was so worried about it that he was allowed by the American distributors to make his own arrangements. He contracted a New York firm at a high rate. This was sub-contracted to a firm here who had to put on a union man—and in all probability got the man they would have had in the first place at the minimum rate. People still chuckle at the story about the one who wanted to get a picture mention when a robbery took place near a location—and found himself being interviewed by the police. Yes, we certainly appreciate the service of the few like Phil. If only there were more.

Mind you, through the indifference of producers, some bad British publicists are allowed to flourish, but they are outnumbered by Americans for the union here rightly makes membership hard. Most are expert hard working, and cooperative, and can not do enough for any press man no matter what he represents. With the industry's UPTAKE campaign to build moviegoing under way, their job is becoming more imperative than ever. Unless the material is created at the source, everyone is at a disadvantage. It is hard to start things later. While some companies have highly efficient machines, others—independents in particular—have not. Some new thinking is definitely required in certain quarters.

THOSE WHO QUESTION BRITISH SHOWMANSHIP CAN DO NO BETTER than look at the impressive figures which John Davis has been able to announce for the Rank Organization for the year ending June 25. Profits before taxation are up by 65.7 per cent at $52,833,200, against $31,878,000 for 1965, but because of the Wilson squeeze, the dividend is frozen at 21 per cent for the year. While the total has been bolstered by Xerox, the movie side has not disgraced itself. I can pay the chairman no greater compliment than to quote from the influential Daily Express's financial editor, who under a "Profit Spectacular by Rank" seven column banner headline summed up the results as: "I would rather ride the present economic storm with the Rank Organization than most other companies"—and he was referring to all and not only movie companies.

THE BOARD OF TRADE'S OFFICIAL INDUSTRY FIGURES FOR 1965 SHOW that at the end, 1971 theatres against 2057 in 1964 were operating, but that takings were up at $159,754,000 (1964—$149,517,300). Theatres paid $12,938,800 (1964—$11,659,200) to the Eady production fund and $58,433,200 (1964—$51,234,400) film hire, which to my way of reckoning represents rentals averaging approximately 36.5 per cent. Theatre managers' salaries will rise in February, subject to the lifting of the freeze. The lowest grade (weekly gross takings under $420) will receive $40.40 weekly; the highest (weekly gross takings above $11,200)—in excess of $98.

THE CHAMPAGNE WAS OUT FOR A CELEBRATION WHEN I DROPPED IN on Jim Carreras, and I was bade to help myself. The answer print of his 20th-Fox-Seven Arts color spectacular, "One Million Years B.C.," starring Raquel Welch, had just been seen by the people who matter. They were raving about it. The Variety Club's eighth annual Sandown Park Charity Race Meeting was blessed with sunshine, and a bumper star-studded attendance will bolster the take to around $60,000. Incidentally, Kevin McClory, co-producer of "Thunderball," attended one of the Duke of Edinburgh's American tour banquets, and was so impressed that he has given $2,800 to VCI. . . . I liked the advertiser for a nurse in the Sunday Times who wrote: "You saw 'Sound of Music.' Do you want a Julie Andrews job in real life. . . . Not quite as many children. . . . You'd have to have to have a good many of her rather special qualities, you know."

Dallas Classification Law Heads For Supreme Court

DALLAS—Local exhibitors authorized their attorneys to continue the legal battle against the Dallas movie classification ordinance all the way to the U. S. Supreme Court. The decision came on the heels of a ruling by the U. S. Fifth Circuit Court of Appeals in New Orleans upholding a U. S. District Court judgment that the ordinance was constitutional.

The ordinance, in effect since Jan. 20, has been attacked in State and Federal Courts on the grounds that it is unconstitutional, discriminatory, and violates the right of free speech.

Thirty theatres representing Interstate Circuit, Inc., Rowley United Theatres, Big Tex Theatres, General Cinema Corporation, Stanley Warner Theatres of Texas, Trans-Texas Theatres, and Academy Theatres will be the plaintiffs when the case is filed for a hearing before the high court.

Drive To Honor Jacobs

BEVERLY HILLS, CALIF.—To honor Newton P. "Red" Jacobs and to pay tribute to his 50 years in show business, Favorite Films of Calif., and A-I Pictures of the Pacific Coast will have a "Red Jacobs Golden Anniversary Drive."

This drive will begin on Sept. 19 and run through Dec. 31, 1966. Jules Gerelick, general sales manager, will captain the drive.

"Red" Jacobs started his career in the industry in 1916 and is president of both companies.

Tent 25 Films Documentary

LOS ANGELES—Jerome B. Fagan will write the Variety Club's 35mm color documentary highlighting the charitable activities of Tent 25, including the Variety Boy's Club in East Los Angeles, the Heart Center at UCLA and the services provided children by the Variety Sunshine Coaches.

Chief barker James H. Nicholson appointed Burt Topper as coordinator of the project with film star Fabian also an active participant on the featurette which is scheduled for completion by October 3rd.

Donis to Col. Ad. Post

NEW YORK—Columbia Pictures has named Miles Donis, formerly with the Diener-Hauser-Greenthal advertising agency, to the post of creative advertising manager. Donis will assume the new position which has been created as a step in further developing Columbia's long-range advertising program for all of the company's releases.

Tech. Names Treasurer

HOLLYWOOD—Willard B. Gorsuch has been appointed treasurer of Technicolor Corporation, it was announced by Paul W. Fassnacht, president and chief executive officer. He succeeds Reeves L. Kennedy, who will remain with the company as assistant treasurer. Kennedy has assumed the lesser duties for reasons of health.

ALBANY

Film Row welcomed the news from Gloversville that Chris Pope and Gus Lynch would handle the booking for United Cinemas, Inc., of 52 former Schine theatres. . . . Back to school matinees with free giveaways to the kids were held by Harold de Graw, owner, Oneonta, Oneonta, in a tiein with Wonder Bread; William Staub, manager, Paramount, Glen Falls, in a tiein with a local dairy; and William Leggiero, head, Stanley, Utica, in a tie in with a bakery. . . . The SW Strand's boxoffice displayed a poster on the Civil Air Patrol Cadet program for boys and girls 13 to 17. They were urged to inquire at Albany Weather Bureau Building in the County Airport.

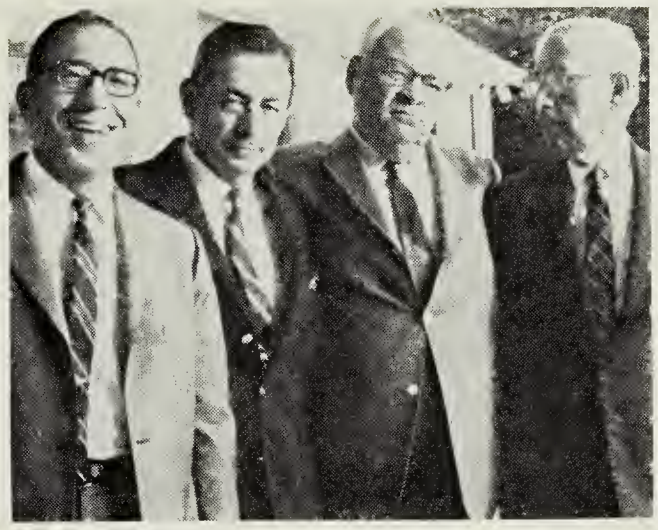
BOSTON

"The Wrong Box" will have its New England premiere at the Sack Cheri on Sept. 15. The Columbia comedy is being exploited by John Markle, Columbia exploitation head. . . . Sack Theatres, operating seven showcase houses in downtown Boston and two in Fitchburg, Mass., is considering the possibility of going public. Queried on the matter, Ben Sack, president, said "the matter is under discussion." . . . The first Childhood Production release in the New England territory through Davis Film Distributors here is tentatively set for Oct. 22–23, "Snow White and Rose Red" and "The Big Bad Wolf." . . . Columbia crew shot exterior scenes for "The Young Americans" in Boston. . . . Joseph E. Levine brought his yacht in for a quick visit with home town friends. . . . November will mark the opening of the Cheri II, twin of Cheri I, making the first twin theatre in downtown Boston under the Sack banner. . . . More than 250 exhibitors attended the annual convention of Theatre Owners of New England and the eastern regional conference of the National Association of Concessionaires at the Mt. Washington Hotel, Bretton Woods, N. H., the best turnout in history, according to Carl Goldman, executive secretary and legislative counsel.

BUFFALO

Herbert Schwartz, new manager of the Buffalo branch of Columbia Pictures and supervisor of the Albany office of the same company, announced some important changes in the personnel of the Buffalo branch. Schwartz has named the long time booker William Abrams a salesman, succeeding the late Leon Herman. Abrams, who has been associated with the Buffalo Columbia office for 22½ years, is also president and business agent of Local CE-9, exchange employees union. Succeeding Abrams as head of the Columbia Buffalo booking department is Jerry Yogerst, veteran industryite, formerly booker at the local office of Allied Artists. Yogerst started in the distribution department of the industry with Paramount in 1928. He was associated with the Buffalo Universal branch for 30 years. Following Universal, he went to the United Artists office, and in 1963 to the Allied Artists exchange. . . . Jake Stefanon, district manager of Blatt Bros. theatres, announces the appointment of Robert Kowal as manager of the Star Drive-In. . . . The Buffalo Variety Club is in receipt of a touching letter from Sister Raphael Marie of St. Rita's Home, to which Tent 7 recently presented a therapeutic pool, as follows: "We at St. Rita's Home are counting our blessings; counting the goodness and loving charity that has been bestowed upon our children and staff alike, enabling us to achieve the highest standard of care for the little ones entrusted to us. Without the help of our friends, the Variety Club, we could not accomplish this mountainous task. As we count our blessings, we know that through the prayerful lives of God's own special children here in our Home, the Variety Club Children's Foundation will also reap a harvest of Heavenly fruits." . . . George H. Signor, 69, chief projectionist at the Center, downtown Buffalo, and its predecessor, Shea's Hippodrome, died in his home in Kenmore. He also had been an operator at the Sheridan Drive-In for 16 years. Sidney J. Cohen, president, Allied Theatres of New York State, Inc., and owner and operator of the Sheridan, declared, "Mr. Signor was the best operator and mechanic in Buffalo. He was the type of man who never could be replaced." Surviving are his wife, the former Frances Whiting, three children, and eight grandchildren. . . . Frank Arena, city manager for Loew Theatres in Buffalo, has started to spruce up Shea's Buffalo, Loew flagship in the city, for the opening of the new season. Beautiful new carpets have been installed in the theatre as one of the first refurbishing steps. It is reported ticket sales are going well for the big event in the Buffalo Sept. 26-27-28, when the Metropolitan Opera National Company will appear on the big stage for three performances only. . . . Frank G. Lumpkin has been named manager, Apollo, part of the Dipson circuit. Lumpkin, the only Negro theatre manager in the area, is a retired non-commissioned Army officer. He recently acted as music director of the New Hope Baptist Church. Announcement of Lumpkin's appointment was made by Frank Quinlivan, Dipson's district manager. . . . Sidney J. Cohen, president, Allied Theatre Owners of New York State and area director of National Movie Month, soon will announce his coordinating committee, including prominent exhibitors throughout the state. The project will be kicked off Sept. 28 at the NATO convention in New York City. . . . Carl Schaner, managing director of the Century, got a lot of unexpected publicity for his attraction, "Who's Afraid of Virginia Woolf?" in the newspapers and in the pulpit. First, Paul Jayes devoted most of his column in the Buffalo Courier-Express to the film, now current at the Century, with the heading " 'Virginia' Offers Naughty Words, Funny Ending." Then Jayes went on to discuss why folks go to see the picture and what they expect to see and hear. Then the Rev. O. Thomas Miles used the title of the picture as the theme for his sermon in the pulpit of the Central United Presbyterian church. He told his congregation that the play portrays a human problem, the fact that "people are unable or unwilling" to fear in a way that would let them see themselves and the world around them as they are and take positive actions that could save them from themselves." All this "extra" publicity put a new kick in the box office at the Century. . . . Pat Mendola, Delevan Drive-In, arranged with the Boy Scouts of the towns of Delevan and Yorkshire to help him take up collections for the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories. As a result, Mendola turned in a very sizeable amount to Sidney J. Cohen, chairman of the exhibitor participation in the Buffalo exchange area drive, thus shattering the idea that it is hard to get volunteers to help in this work.

A deal has been concluded between Allied Artists and Mannie Brown Associates whereby the latter organization will represent AA in the Buffalo and Albany territories. Mel Schwartz is general sales manager under the new AA set-up. He has been associated with the Brown organization for several years. Joe Weinstein is also a member of the staff heading the booking department. . . . Joseph P. Garvey, manager, Granada, has a large display in his lobby announcing the UA production of "Hawaii" will open in his house Dec. 23 at 8 p.m.



Seen at the recent annual United Motion Picture Theatre Owners of Connecticut outing and dinner were, from left, Peter G. Perakos, Jr., office manager; Steve Perakos, general counsel, Perakos Theatre Associates, New Britain circuit; Max Hoffman, Connecticut Theatre Circuit, New Haven; and industry pioneer Peter G. Perakos, Sr., president, Perakos Theatre Associates.

CHARLOTTE

Tommy Clifton has been named manager, Peoples, Roanoke Rapids, N. C., according to Lyle Wilson, general manager for the Roanoke Rapids Theatres group. A native of Roanoke Rapids, he formerly was employed by a paper manufacturing firm there.

CHICAGO

Mrs. Victor Fisher, wife of Victor Fisher, on the managerial staff of B and K's Varsity, and sister to Hector Bishop, manager of the Coronet, Evanston, Ill., died suddenly of a heart attack. The tragedy occurred on the first day of the summer Florida vacation of the Fishers and Bishops. . . . Raymond Marks and Richard Rosenfield, M and R Amusement Co., held a grand opening for their new Twin Drive-In, Wheeling, Ill. The whole operation is unique in design and concept. The theatre "twins" operate their own radio broadcasting unit, known as station TWIN. Patrons of either theatre can use either the in-car speaker or tune in the sound thru a specific frequency on their car radios. . . . The Twin Drive-In cost about $1,200,000 and accommodates 1,600 cars. M and R also owns and operates the Sunset Drive-In, Bel-Air Drive-In, Dundale Drive-In, Double Drive-In, Old Orchard, and Evergreen I and II. . . . Mike Kutza, Jr., director of Chicago's Second International Film Festival (Nov. 5–12), says that entries have been pouring in from all over the world and that it's "bound to be a success." By Sept. 1 deadline, he anticipates having over 400 films on hand. Kutza says many films have already been selected for public showing at the Playboy here. Balance of the films will be selected by judges after prescreening. Most all film showings will be U.S. premieres, and many will be world premieres. Each program will consist of a feature film, a cartoon, a short subject, and a foreign tv commercial. Tickets to every showing will be made available to the public. Harold Lloyd, silent film star, will participate in the Film Festival. . . . New members in this area named to NAC are Harold H. Hertzberg, Dunes Park Concessions, Illinois Beach State Park, Winthrop Harbor, Ill.; Robert H. Breither, Seeburg Corp., Chicago; and Joe L. Beebe, Beebe's Millwood Farm, Cissna Park, Ill. . . . James Nederlander, former owner of the Erlanger,

announced that the McVickers was to close on Sept. 11 as a movie house. The reserved seat attraction, "Khartoum," was the last film shown. The house is scheduled to reopen, after a program of refurbishment, on Nov. 1 with the play "Half A Sixpence." . . . Oscar Brotman, theatre owner, and his wife Esther, recently celebrated their 29th wedding anniversary. . . . Milt Zimmerman was promoted from exchange manager to midwest division manager of Columbia Pictures. . . . Herb Gillis, midwestern division manager, Paramount Pictures, recently moved his headquarters to Chicago from New York. . . . Several teachers were here from throughout the nation to confer with company officials on how to develop better use for $70,000 in films and projectors in each of their schools. The educators were in full accord that "movie medium still is not put to full use." Encyclopaedia Britannica Films, Inc., nation's largest producer of educational films, is trying to seek answers to problems that arise in school film use, with an experiment called "Project Discovery." To each school in the project, they are giving a library of 500 motion pictures and 1,200 film strips. Bell and Howell Co. placed an easily-loaded movie projector and a film strip projector in every classroom in the project. The experiment will last three years. The educators reported that in some schools the children are permitted to take home the movies and projectors on a check in and out basis.

CINCINNATI

Milton Gurian, Allied Artists branch manager, with the company for 26 years, has resigned to become branch manager at American International. . . . Madge Crabtree, secretary to William A. Meier, Paramount branch manager, and Charles Valentine were married at a formal ceremony in the Kenwood Baptist Church. . . . Mrs. Tony Knollman, wife of 20th-Fox sales manager, is convalescing nicely from surgery. . . . "Follow Me, Boys," Buen Vista's Christmas release, was received enthusiastically by those from the Cincinnati area who attended a district screening at the Colony, Shaker Heights, Cleveland. In attendance from this area were William Brower, BV branch manager; Mildred Post, booker; Don Wirtz, assistant to Roy White, Mid-States Theatres, and his family; Bob Keyes and his sons, Dayton, O.; and John Klass, Dayton, O.

Charles McCartney, projectionist for 14 years, is new owner of the Cinevu Theatre, formerly called Playhouse, Dayton, O. Of interest to exhibitors is the theatre's new screen—deeply curved, 40 feet wide, and 13 feet high, a new three-dimension screen suitable for all types of 35 mm films. John Harvey, projectionist at North Star Drive-In, Dayton, O., is the inventor of the new process. . . . Charles Palmer, J.M.G. Film salesman, was one of the featured speakers at the recent meeting held in Lexington, Ky., by exhibitors from Kentucky, Indiana, Ohio, and Tennessee, who discussed plans for a concerted drive against daylight saving time. Gene Lutes, chairman of the campaign for the Kentucky Association of Theatre Owners, presided. . . . Mark Post is new manager, Little Art, Yellow Springs, O. . . . A. H. Duren, district manager, Warners, and M. M. Berger, MGM office manager, attended company meetings in Chicago . . . Watty Watson was in Lexington, Ky., working on promotions for MGM's "Doctor Zhivago," which opened at the Kentucky.

COLUMBUS, O.

Charles Sugarman brought in "The Glass Bottom Boat" at Cinema East after an 11-week run of "The Russians Are Coming The Russians Are Coming." . . . Proposed Northgate Shopping Center in suburban Worthington has been denied a rezoning request. A de luxe theatre was to have been a part of the shopping center. . . . Live burlesque is scheduled to open at the Gayety, which has been showing girlie films. Manager Joe Virginia said $20,000 is being spent to make the theatre conform to fire codes. . . . Manager Ed McGlone has a strong array of films for late summer and early fall at RKO Palace, including "A Fine Madness," "Assault on a Queen," "An American Dream," "Seconds," "Kaleidoscope," and "Not With My Wife, You Don't." . . . Bob Hope, appearing here at the Ohio State Fair, was awarded a plaque as "Man of The Country" from Alfred Patricelli, executive director of the Miss World pageant. Finals of the Miss U. S. A.-World contest were held at the fair. Winner was Denice Blair, Miss Utah.



Artie Shaw was host recently to director Vincente Minnelli and his wife during the premiere of Shaw's latest Artixo release, "Enough Rope," at the Beverly Canon Theatre, Beverly Hills, Cal.

General Cinema Corp. will open the 1200-seat deluxe suburban theatre, Town and Country Cinema in Whitehall, Sept. 21 with Alfred Hitchcock's "Torn Curtain" as the inaugural attraction. Town and Country Cinema will have daily matinees, to include an "Early Bird" 50-cent weekday admission at 1:30 p.m. Lou Michael will be manager. General Cinema on Nov. 16 will open two additional suburban theatres here—University City and Great Western Cinema—with the Dean Martin feature, "Texas Across The River." . . . Mrs. Joyce Loughman has been named theatre editor of the weekly Spectator. . . . Screen star Bob Hope, here for the Ohio State Fair, was named "Man of the Century" in an award presented by Alfred Patricelli, executive director of the Miss World beauty pageant.

DALLAS

Stage 2, a 6,500 square foot film production facilities building, has been opened under the leadership of Bill Stokes, head of a Dallas audio-visual producing organization. Principals of Stage 2 are all executives of Bill Stokes Associates, Inc., although the new facility has been organized as a separate corporation. Stage 2 contains a 5,000 square foot air conditioned sound stage with complete lighting as well as 16mm and 35mm camera equipment. Stage 2 is available to motion picture and television producers on a rental basis without equipment or technicians. . . . Raymond Willie, vice-president and general manager of Interstate Theatre Circuit, and Frank Weatherford, Interstate district manager, were among those who took part in the ground breaking ceremonies for a $1,000,000 addition to the Wedgewood Shopping Center in Fort Worth, Tex. The new facilities at the shopping center will include a new 1,000 seat Interstate indoor theatre. . . . Rosemary White, for the past 16 years with the Metro-Goldwyn-Mayer film exchange. recently as secretary to Louis Weber, exchange manager, has resigned her post. Sue Dean has been named her replacement. . . . Ray McCafferty is the new branch manager at Columbia Pictures film exchange here. . . . Vern Fletcher is the new assistant manager at the Paramount film exchange. . . . A promotional visit for the movie "Bullwhip Griffin" is being planned by Walt Disney to tour the state of Texas in the spring. Stars Suzanne Pleshette, Karl Malden, and Roddy McDowell would appear on stage in various Texas cities during the month of March. . . . Francis Barr, advertising and public relations chief for Interstate Theatres, with headquarters in Dallas, won a new color television set at a party sponsored by WFAA-TV to herald the new season. Barr is usually of the opinion that, at best. tv and movie theatres are locked in mortal combat. . . . Two youths armed with sawed-off shotguns took a substantial amount of money from Big Town Cinema and escaped in a small foreign car. H. P. Palmer, division manager of General Cinema Corp., stated that Don Woeltje, manager; Charles May, assistant manager; and Barbara Parrish, were in the manager's office when the two gunmen burst in and demanded the money.

DETROIT

The Summit and Music Hall, two hard ticket houses, are cooperating with two well known downtown restaurants, the Showboat and Cliff Bell's, in marketing an entertainment package called "An Evening on the Town." The package includes parking, dinner, reserved theatre tickets, and round-trip transportation to the theatre. Prices range from $5.95 to $7.30 per person depending on the evening and seat location. Reservations are handled by the restaurant. . . . Allied Artists Pictures have moved from 311 Fox Building to 1001 Fox Building, with a new phone number WO 1-7003.

DENVER

Herbert H. Howe has been named city manager of the Trans-Beacon houses in Denver to replace Robert Sweeten, who resigned to accept the managing director job at the new Cinerama Dome in Hollywood for Pacific Theatres Corp. William Gillespie, assistant manager, International 70, will become house manager of that house, and James Richmond, Towne, will move into Howe's former position as manager of that house. . . . Eldon Menagh, for many years manager of the Ft. Lupton theatre and more recently managing drive-ins in northern Colorado, has been made manager of Wolfberg's Valley Drive-In, Denver. . . . Excavation work for the new General Cinema hardtop in the Cherry Creek Shopping Center is proceeding well, and it is hoped the new house will be ready for opening around Christmas.

DES MOINES

Members of WOMPI international convention committee report that so far reservations have been received from 17 WOMPI clubs for the convention sessions scheduled here at Hotel Savery, Sept. 30–Oct. 2. Charles Iles, former Mayor of Des Moines and former chief barker of Tent 15, will present the special awards at the installation banquet. . . . James Doubherty has been named manager, Algona and Starlite Drive-In, Algona, Ia., succeeding Lloyd Gray.

HOUSTON

The Alray ended its fourth annual film festival. The Alray is Houston's only full time classic and foreign film house, and offered 10 movies in 20 days. . . . Hollywood film comedian Jonathan Winters is due to appear in Houston on Oct. 1 in the Jonathan Winters Show.

Councilman Robert S. Webb differed with his old friend, Jack Valenti, new president of the Motion Picture Association of America, over how to regulate the industry. Webb told the city council that he disagreed with Valenti's reported statement before the MPAA as Valenti was trying to sell them on the idea of voluntary classification of films. Valenti was quoted as saying, "If you cooperate. we can together beat the local know-it-all, but if you don't cooperate, we will sooner or later have to succumb to governmental classification which lays the onus right squarely on your back." Webb said by governmental classification, it was reported that Valenti means local law requiring advance screening of films to determine the suitability for showing to children. Webb favors local regulations and said it was the mayor's duty to enforce them. Under the city's ordinance, the city censor may review films and determine "suitability" for showing. . . . Hollywood screen and television star Patrick Wayne was in on a promotion visit in behalf of his forthcoming ABC-TV television series, "The Rounders." . . . Astro baseball star Bob Aspromonte is currently negotiating with United Artists about doing a motion picture.

JACKSONVILLE

Floyd Theatres, one of Florida's leading circuits, will have four new units in operation during the coming year, stated Jim Kirby, who heads the Floyd buying and booking offices in this city. Two of these will be indoor houses now under construction at shopping centers in Sebring and Winter Haven, Kirby said, and two new drive-in theatres are to be built in the Tampa area. Carl Floyd, circuit head and one of Florida's best-known showmen, makes his headquarters at Haines City. . . . Art Castner, manager of Florida State Theatres' suburban Edgewood, vacationed and rode herd on three of his four children as they entered Florida State University at Tallahassee for the fall term. The eldest, Gary, is a senior; Audrey is a sophomore; and Jack is a freshman. . . . Al Hildreth. manager of FST's downtown Empress, entered his son Mark in St. Leo College, a Catholic school near Dade City, for his sophomore year. . . . Anita Racine, who served as branch manager's secretary at 20th Century-Fox for many years, resigned recently when she and her husband adopted a son and Anita decided to be a full-time mother. . . . Marsha Ransom, formerly an office worker at Universal, has joined the 20th Century-Fox staff. . . . Buford Styles, former local Universal branch manager who now heads the Embassy district office in Atlanta, spent a few days here doing business with exhibitors and held a special screening of "The Idol" in the Preview Theatre. . . . After spending many years in the Florida Bldg., Byron Adams, United Artists branch manager, and his staff moved into a new suite of offices on the 17th floor of the Universal Marion Bldg. . . . Carroll Ogburn, Warner Bros. branch manager, and his staff are also scheduled to move from the Florida Theatre Bldg. to the same floor of the Universal Marion Bldg. on Sept. 16. . . . Hal Stanton, who managed the local Edgewood several years ago, has been promoted from manager of Florida State Theatres' Florida, Hollywood, to area manager of the company's theatres in Broward County. Hal is an accomplished organist and once had one of this city's most popular radio programs when he broadcast music from the Wurlitzer in the Preview Theatre and also gave persons listening to WJAS a rundown of motion picture news and a listing of current screen attractions. . . . Harry Margolesky, manager, Colony, Miami Beach, proudly reported that Frank Pace, porter at the Colony, found a wallet containing $825 and returned it to the owner, a Miami Beach doctor. . . . Ken Wells moved upward from assistant to manager of the Paramount, Palm Beach, as former manager Ken Culbertson moved upward to management of the Coral Ridge, Fort Lauderdale, a major theatre in the area. . . . Carolyn Lambert is a new general clerk in the Universal office. . . . Two local subrun theatres which have been mainstays of the Florida State Theatres circuit for generations were scheduled for closing after the last evening performances on Labor Day. They are the suburban Capitol, managed by Joseph Charles, and the downtown Empress, managed by Al Hildreth. The Capitol's closing leaves suburban Springfield without an indoor theatre, and the passing of the Empress leaves the downtown area with only a single subrun house, the Imperial, next door to the Empress.

MIAMI, FLA.

A mid-August reopening brightened the Merritt Island Theatre. The 868-seat house is the only one on the Florida East Coast between Daytona Beach and Palm Beach featuring Todd-AO projection and four-track stereo sound. . . . An 800-seat theatre is to be part of the $3 million, 230,000 square foot Terrace Plaza shopping center in Temple Terrace (Tampa). Construction is expected to start in October on the center, which will feature an air-conditioned mall. . . . James Draughon has been named manager, Blvd. Drive-In, Miami. . . . The North Miami will go to an art film status soon, after having been teamed with the Claughton Circuit's Circle in Miami Springs.

In an article by the Tampa Times business editor, Jon Wisman, the healthy state of the theatre business in that west coast Florida city was pointed up with photos and facts and interviews with local operators. . . . A new $180,000 theatre is to be built in the Westchester Shopping Center, in the western Miami suburbs. Drew Eberson is architect for the 1,114-seat house, and Fryd Construction Corporation is the contractor. . . . A 1,000-seat Orange State Theatre has been announced as one of the tenants in the Miracle City shopping center, a $3 million regional shopping center to be built on a 25-acre site on U.S. #1 near Titusville. Construction is slated to begin almost immediately for an early spring opening. This is said to be the largest shopping center in North Brevard County.

MEMPHIS

Mr. and Mrs. Sidney Jolly have an unusual and successful promotion going for the Strand, Millington, Tenn. This small west Tennessee town is mostly a large Navy base, and the recently remodeled Strand is making a special effort to attract the sailors. Each Wednesday night, a game called "Hot Seat" is played. Each seat in the house is numbered, and three lucky seat numbers are selected. The first prize is $25; the second a $5 book of tickets; and the third is for service men only, a free telephone call to anywhere in the U.S. . . . Brooks Memorial Art Gallery held a Children's International Film Festival a recent Sunday afternoon. Shown were "The Steadfast Tin Soldier" from Denmark; "A Trip To The Moon" from Australia; and "The Treasure of Ostend" from Belgium. . . . Better Films Council, Miss Josephine Allensworth, president, announces the Adult-Movie-of-the-Month as "Walk, Don't Run," and the Family-Movie-of-the-Month as "Born Free." . . . Theatre #1, Fort Chaffee, Ark., closed, and Vincent Danna, Jr., has closed Skylark Drive-In, Clarksdale, Miss. . . . Middle States Theatres (C. J. Collier and B. F. Jackson) have purchased the Rex and State theatres, Starkville, Miss. . . . Rowley United closed their Memphis office, and Jack Durell, former manager, is now at the Dallas office. . . . The local WOMPI delegation to the Des Moines convention will be headed by Mrs. Marianne Bartlett, president, with Miss Lois Boyd, Mrs. Margaret Irby, Mrs. Lurlene Carothers, Miss Lois Evans, Mrs. Martha Sappingsley, Mrs. Fentress Carr, Mrs. Ruth Slaton, Mrs. Helen Guess, Mrs. Mary Katherine Baker, and Mr. and Mrs. Joe Keifer making the trip. The August meeting of the chapter was held at

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Park Bowling Lanes. Mrs. Deltine Winters won the prize as "Best Bowler" and Mrs. Lurlene Carothers was awarded the "Hardest Working Bowler" prize. Mrs. Elizabeth Coleman won $25, the award in the fund raising project. The group will hold another rummage sale on Sept. 17, with Miss Lois Evans as chairman, and voted to sell candy and fruit cakes again this fall. Miss Jessie Rae Lucy was appointed to the newly created committee to accept memorials for the Will Rogers Hospital. . . . Tent 20 held a Dutch Treat Luncheon at the Variety Club for the presentation of the Sir Billy Butlin prize to the Tent. Eli "Slim" Arkin, chief barker, was presented a check for $6,666,66 by John Rowley, Dallas, former international chief barker. The money was a third of the $20,000 third-place award in the Sir Billy Butlin Prize in recognition of the Memphis Tent's charitable activities, fund-raising, and promotions. The Memphis tent sponsors the Variety Children's Heart Institute. . . . The glamorous red velvet rope and columns at the edge of the reflection pool in the lobby of Memphis' new City Hall was supplied by National Theatre Supply Company for $296. Before the rope and five bronze standards were installed, many persons had stepped off into the floor-level pool.

NEW HAVEN-HARTFORD

Peter G. Perakos, Sr., president of Perakos Theatre Associates, independent Connecticut circuit, has received a special award from Bishop Iakovos for his church work in New Britain. Presentation was made at New Britain's St. George's Greek Orthodox Church. Perakos opened his first theatre in New Britain in 1906. He is in his late 70s. . . . John D'Amato, manager, Perakos Elm, West Hartford, for the past six years, has been promoted to the newly-created post of metropolitan Hartford district manager, supervising the Elm and Cinema One, East Hartford. D'Amato started with the company at the Palace, New Britain, in 1946 after a brief association with the then Warner Bros. Theatres in New Britain. . . . Brad Davis, WTIC-AM-FM-TV, Hartford, personality, staged a folk music festival at the John Scanlon III-operated Strand, Winsted, on a recent Tuesday night. Admission was one dollar. . . . Jack Sanson, retired metropolitan Hartford district manager, Stanley Warner Theatres, has returned to his suburban Manchester home following surgery at the Hartford Hospital. . . . Arthur Friedman is now representing UA in the Connecticut exchange territory. . . . Harry Storin has announced his retirement as public relations-advertising director for Ed Carroll's New England amusement enterprises, including Riverside Amusement Park, Agawam, Mass. He held a string of theatre management jobs prior to joining Carroll 27 years ago.

NEW ORLEANS

Columbia's "Alvarez Kelly" will have its world premiere at the Broadmoor, Baton Rouge, La., on Oct. 5. A feature will be a steamboat excursion down the Mississippi to New Orleans for the second premiere at the Saenger on Oct. 7 to be followed by a territorial saturation throughout the area. . . . George Pabst, head, Blue Ribbon Pictures, was calling on exhibitors in the Memphis territory. . . . Ladies of Variety Club Tent 45 held a Hawaiian luau at the club's quarters. . . . The WOMPI's recent membership meeting at the quarters of the Variety Club on the third floor of the Andrew Jackson Restaurant featured a closed circuit television show and a buffet catered by the restaurant. . . . Fortunately WOMPI Emily Landry, Motion Picture Advertising Service, and several nieces, suffered no ill effects from a recent traffic accident involving her car and a truck. . . . Warren Seelson has been added to the shipping department of Film Inspection Service. . . . MGM's Pat Hebert visited the company's Washington, D.C., branch to acquaint himself with the teletype system which is to be installed in the local office soon. . . . In town were Fess Parker, for 20th-Fox's "Smoky" due at the Saenger; Dom Deluise, stage, screen and tv comic, who appears in MGM's "The Glass Bottom Boat," booked for Loew's State; Grady Sutton; and Jane Fonda and Michael Cain, who came down from Baton Rouge where they are on location, and attended the Joy to see Universal's "Torn Curtain."

PHILADELPHIA

Variety Club's annual golf tournament and dinner dance will be held at Green Valley Country Club, Lafayette Hills, Pa., on Oct. 7. Louis Lipschitz, Esq., chairman, promises many fabulous prizes for both golf and gin rummy and door prizes and favors for the ladies. Marty Portney's Orchestra will furnish the music for the dance. . . . Janet Lewis, industry veteran and a booker at United Artists for the past 15 years, has been named office manager and head booker succeeding Elizabeth Ziegler, who retired. . . . Martha Clark, booker at Buena Vista, was in Room 2318 at Presbyterian Hospital, 51 North 39th Street, Philadelphia. Cheer up cards and letters will be appreciated. . . . Harry Pennys, City Line Center Theatre, was in the hospital for a check-up. Al Davis, his general manager, denies it was caused by blind bidding schemes. . . . An R.S.V.P. "sneak preview" of the 1967 line of Ford Cars, "Ford Night At The Movies" plus a showing of a major first run Hollywood feature film was scheduled for Goldman Theatres' Randolph on Sept. 22.

ST. LOUIS

Fess Parker was in for the multiple opening of 20th-Fox's "Smoky." . . . Mid America Theatres concession contest on french fries was won by Falcon Drive-In's Eddie Fulton in East St. Louis. . . . Marge Collins Burtt, formerly with Allied Artists, has joined the booking staff at 20th Century-Fox. The local AA exchange closed recently with area bookings now handled by the Kansas City office. . . . Stanley Smith now heads the local Columbia exchange replacing Ray McCafferty, who assumed new duties as branch manager of the company's Dallas branch. . . . Ronal Krueger, president, Wehrenberg Theatres, announced plans to renovate and refurbish the old Savoy in Florissant, and change its name to the Crown. A fall opening is planned. . . . The Missouri-Illinois Theatre Owners honored Columbia's Ray McCafferty with a going-away banquet and gift at the Chase Park Plaza Hotel. . . . Roy Muehlemann, Mid-America Theatres' district supervisor, announced the wedding of his daughter, Lynn Catherine, to Timothy P. McCarthy. . . . Mid-America's flagship, the Esquire, is in the process of remodeling. The only interruption to policy was the elimination of matinees. . . . Arthur Enterprises closed with Pageant, one of the oldest of St. Louis theatres, after the final showing of 20th-Fox's "The Agony and The Ecstasy." The house was used as a movie theatre as early as 1916.

SAN ANTONIO

Former motion picture star Betty Grable will come to San Antonio in the star role of "Hello, Dolly" to be presented on stage of the Municipal Auditorium Sept. 23 through 25. . . . Mr. and Mrs. John McElyea and their 10-year-old son Tommy were all critically injured in an automobile collision. He is business manager for the projectionist union here and is also projectionist at the Mission Twin D-I. . . . Clarence Moss and his wife Ellen (he's with Interstate Theatres) have returned from a motor trip to Niagara Falls. The trip might be called a second honeymoon as it coincided with their 40th wedding anniversary. . . . San Antonio's newest outdoor motion picture theatre, the Valley-Hi D-I, opened to the public with exclusive first d-i showings of "Those Magnificent Men in Their Flying Machines." It is the first new d-i to be built in the local area in about 10 years. It has space for 600 cars and is furnished with all-new de luxe equipment. Two well known local showmen, Bill Rau and Jose Carabaza, are the operators. Frank Herweck will be manager.

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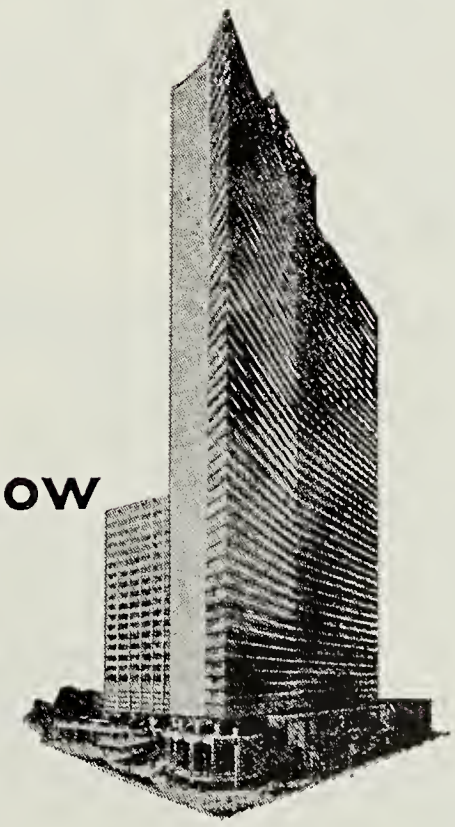
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Volume 21 Number 9

September 14, 1966

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Editorial

A Time To Praise

ISOLATIONISM NEVER SEEMS TO WORK. Nations have found this out and so has business. Those who have tried following this foolhardy doctrine discovered themselves in a most ostrich-like position —no vision and butt exposed to a well placed kick into obscurity.

The point is raised because this philosophy at one time seemed to be the guiding credo adopted by many in the motion picture industry. The point is raised because some far-seeing men in the industry banded together to do something about this "treadmill to oblivion." The point is raised because, from where we sit, they have accomplished this goal.

Last year at this time the two great voices of exhibition, the Theatre Owners of America and Allied States Association of Motion Picture Exhibitors, were preparing to merge into a single national organization speaking for all. This was brought about by the conviction that the creation of NATO—the National Association of Theatre Owners—would be a boost to the efforts of American theatremen to reach government and industry leaders, and provide a forceful organization to serve as a solid foundation for future growth.

With these goals in mind, NATO sought the aid of other organizations associated with the motion picture industry. The response by the National Association of Concessionaires and the Theatre Equipment and Supply Manufacturers Association has been overwhelming. These organizations, together with the Theatre Equipment Dealers Association, were overjoyed at the prospect of a unified voice for exhibition and from the birth of NATO have offered the kind of cooperation that can only breed success.

Committees, once established, opened channels for the effective flow of information. Communication, the life-blood of any industry, became a workable tool for pinpointing and correcting deficiencies. The vast amount of knowledge that NAC, TESMA, and TEDA had to offer began finding its way into the exhibitors office. Theatremen found that in addition to luggage, NAC and TESMA brought optimism, good-will and a desire to work together, to Los Angeles. Details of modern equipment and creative merchandising methods took precedent over prejudice and jealousy. The tradesmen did not come to sit, they came to work. Progressive ideas were voiced and recognized; action followed planning; the dialogue begun between organizations was implemented by execution.

The upcoming BIG convention in New York is a milestone in a future whose horizons are yet to be seen. The MOTION PICTURE EXHIBITOR salutes the men and organizations who have created a new era of advancement in the motion picture industry.

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Jay Berkowitz, editor



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Now, Kollmorgen offers you the widest range of theater lenses, in speeds and focal length extremes. For extra short, e.f. range, the telescopic BX294 series has no equal. This series has 7 items in focal lengths of 1¾", 1⅞", 2" 2¼", 2½", 2¾" and 3". These superior lenses, with built-in telescope adapters, bring you the benefits of longer back focus, larger rear aperture, sharper focus and more complete overall corrections. Get all the facts. Ask your equipment dealer for latest information on Kollmorgen Projection lenses for 1966 or write us.

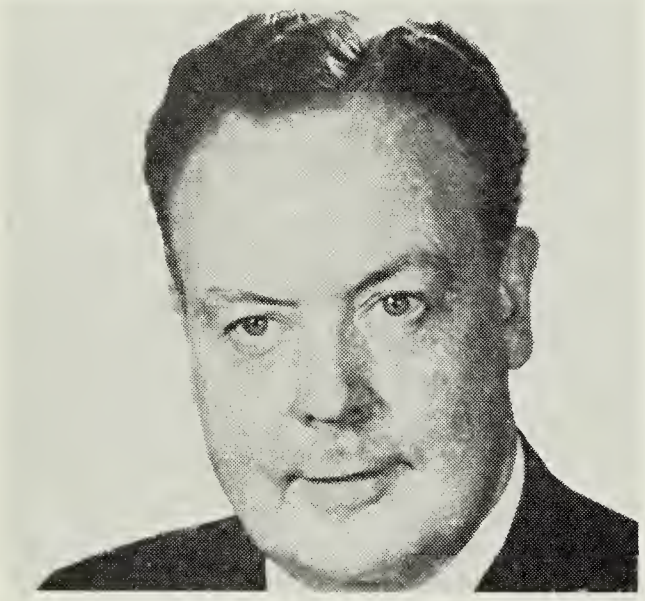
KOLLMORGEN
CORPORATION
NORTHAMPTON, MASSACHUSETTS

America's Number 1 Source of Optimum Image Quality

1966 NAC NATO TESMA CONVENTION ISSUE

An invitation to eomment on the upeoming national exhibitors' eonvention and theatre equipment and concession trade show brought these pereeptive remarks from the presidents of NAC and TESMA. We feel their comments refleet the unity and optimism of the entire motion pieture industry.—The Editor.

The 1966 . . . Trade Show should prove to be the most exciting in years . . .



By Jack O'Brien
President
National Association of Concessionaires

THE CONVENTION SEASON WILL reach its peak at the National Association of Concessionaires' annual meeting in New York City. That this will be the year's most important convention for concessionaires, theatre owners and equipment manufacturers and suppliers is recognized by those who are alert to the needs and opportunities of their businesses and who are determined to progress and prosper.

What makes this year's convention unique is the fact that all of the nation's theatre interests are unified into one large and representative organization, namely, the National Association of Theatre Owners (NATO). Combined with the concurrent conventions of the National Association of Concessionaires (NAC), the Theatre Equipment and Supply Manufacturers Association (TESMA), this year's conventions and trade show should prove to be the largest and most representative of its kind.

When the BIG national show officially opens on September 28 with the usual fanfare and ribbon-cutting ceremonies, delegates attending the concurrent conventions of the three co-sponsoring organizations—NAC, NATO and TESMA—will witness a veritable exposition of almost everything that is new and revolutionary in our industry.

The exhibition featuring displays by eighty-one firms, occupying 141 booths in the expansive Albert Hall of the Americana Hotel, will consist of a large variety of concession, vending and theatre equip-

(*Continued on Page PE-16*)

SRO Seen For Convention Registration Deadline Set

NEW YORK—In anticipation of a record attendance at this year's convention at the Americana Hotel, New York City, Sept. 27–Oct. 1, convention officials of NAC have announced that only advance registrations made at least 72 hours prior to convention opening will be accepted and that no registration will be held at the convention.

In a letter to members from Jack O'Brien, NAC president; Van Myers, NAC executive vice-president and general convention chairman and Bert Nathan, NAC exhibit chairman, it was explained that the advance convention registration policy is being adopted because of the unusually high registration expected in New York and the convention committee's desire to accommodate all those expecting to attend the many social functions being planned.

Another reason for the peak attendance, it was explained, is that this is the first time that one organization, NATO, representing the merged former Theatre Owners of America and National Allied, will be holding its concurrent convention combining the nation's theatre interests.

PHYSICAL THEATRE

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

EXTRA PROFITS

A healthy . . . prosperous exhibition climate makes for increased . . . aetivity . . .



By Arthur Hatch
President
Theatre Equipment & Supply Mfg. Assn.

THE EYES OF THE ENTIRE MOtion picture exhibition industry will be focused on the one and only national exhibitors' convention and theatre equipment and concession trade show being staged at the Americana in New York by NATO-TESMA-NAC. The importance of this meeting is underlined by its being the first by the long heralded "unified exhibitor organization" and emphasized by the exciting reality of the return of the public to the theatre for prime entertainment.

We of the Theatre Equipment and Supply Manufacturers Association are gratified to witness the exhibitor union and note the rapid progress of this fresh young organization in attacking exhibitor problems. It only makes common sense to reason that a healthy and prosperous exhibition climate makes for increased theatre equipment and supply activity.

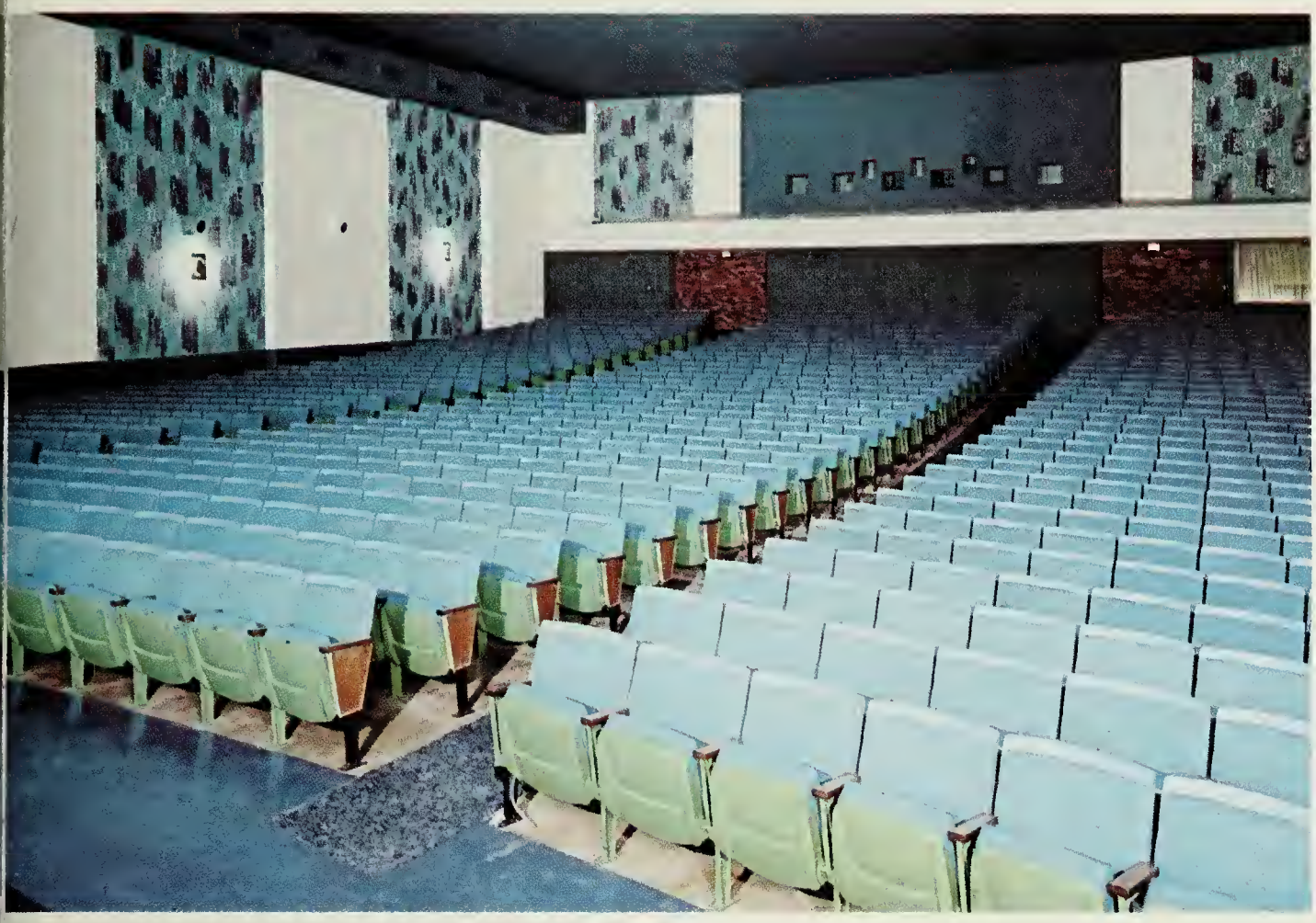
TESMA plans to cooperate by fostering coordination among manufacturers, aiding in the establishment of standards and their interpretation to the theatre, and providing needed statistics on current theatre practice to exhibitors.

All American manufacturers of theatre equipment and supplies are invited to and should belong to TESMA so that our sector of the industry can proceed with its programs with the assurance and respect that a unified industry commands.

Almost every manufacturer will be displaying at least one new item this year and all progressive exhibitors will be sure to visit the trade show area for the purpose of being updated on equipment.

There's no business like show business...

and show business we know



HOLIDAY THEATER, FORT WAYNE, INDIANA

Years of experience dressing up theaters all over the country have given American Seating designers the success formula for combining comfort and style. Result: theaters where showmanship extends over the footlights, from the orchestra into the balcony.

The decor of your theater is every bit as important as the fare itself. If you have new theater plans in the offing, or if you plan to redecorate, talk to American Seating. Let us help you select the chair design and fabrics that will give your theater the customized look of real showmanship.

Write Dept. 555 for information.

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WORLD'S LARGEST MAKER
OF FINE INSTITUTIONAL FURNITURE

GRAND RAPIDS, MICHIGAN 49502



COOPER 70 THEATER, COLORADO SPRINGS, COLORADO



GATEWAY THEATER, STERLING TOWNSHIP, MICHIGAN

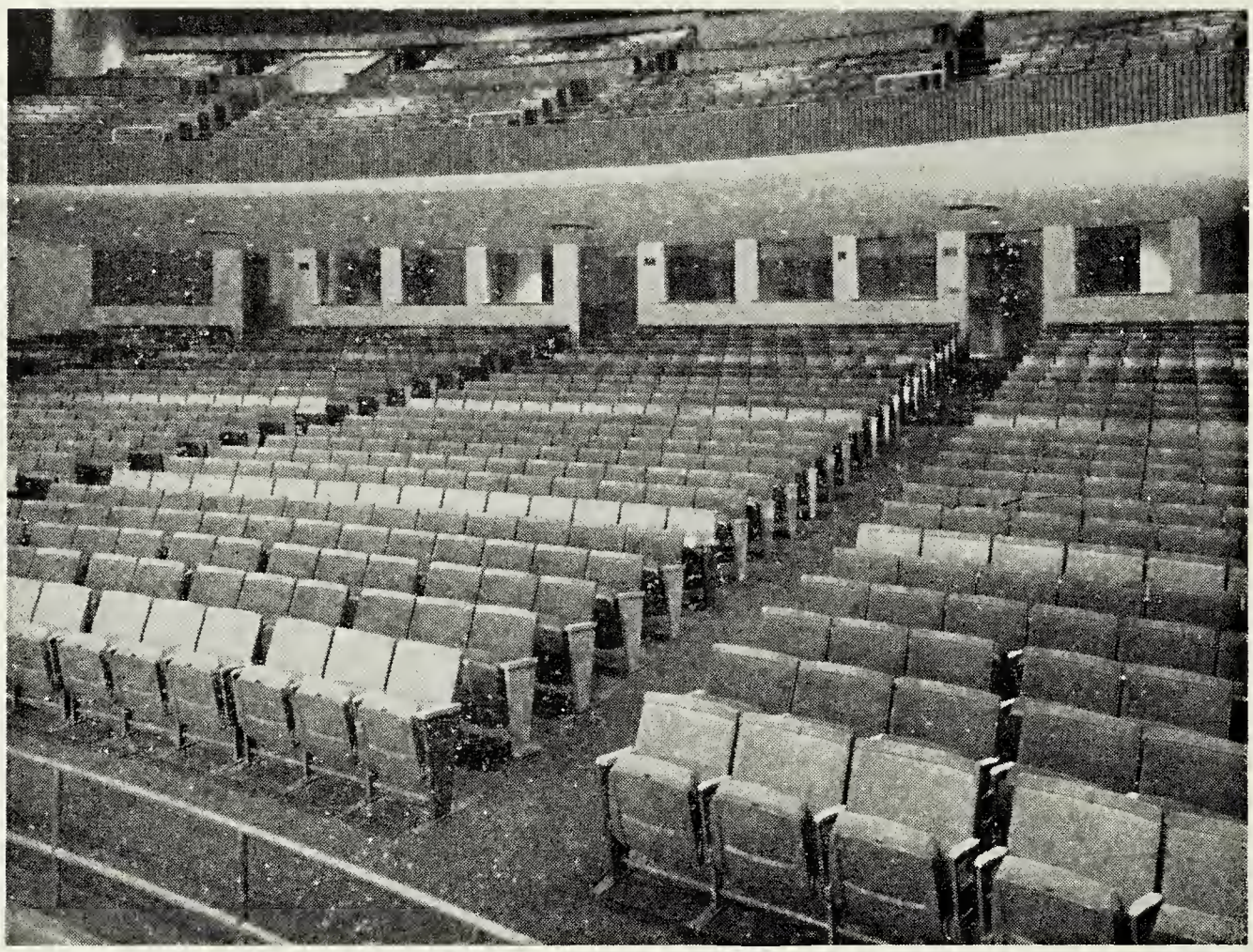


BOMAN TWIN THEATER, TULSA, OKLAHOMA



MADISON THEATER, COVINGTON, KENTUCKY

nobody makes better theatre chairs than AMERICAN SEATING



and there's no better place to buy them than N.T.S

Why does NTS sell so many American Seating chairs?

Because we do more than sell. Your NTS man is not just a salesman, he's a theatre man. He knows your problems and your needs. If you need chairs, for example, he'll sit down with you and help you choose the *right* chair for *your* theatre.

He'll show you a *complete* line of American Seating chairs and suggest styles that theatres like yours have found practical. He'll give you the best chair at the best price on the market. And he'll take care of delivery, layout and installation as well as arrange for an extended payment plan.

If you're in the market for theatre chairs, talk to the man who does more than just sell chairs. Talk to your theatre man —your National theatre man.

National THEATRE SUPPLY COMPANY

Subsidiary of General Precision Equipment Corporation

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Who's Who—

Where The Companies Will Be

and What They Will be Exhibiting

At The Tradeshow

NAC-NATO

1966 CONVENTION PROGRAM

Tuesday, Sept. 27

10:00 am NAC BOARD OF DIRECTORS MEETING

Wednesday, Sept. 28

9:15 am NAC BUS TOUR
Visit to O'Shea Stadium for inspection of latest food preparation and refreshment equipment
LUNCH at Flavo-Rite Plant

2:00 pm–6:00 pm GRAND OPENING OF TRADE SHOW—Ribbon Cutting Ceremonies

Evening Reception

Thursday, September 29

9:30 am SCHOOL FOR THOUGHT
Featuring a panel of experts who will touch on all aspects of concession sales

12:15 pm LUNCHEON WITH NATO

2–6 pm VISIT THE TRADE SHOW

Evening OPEN—On The Town

Friday, Sept. 30

9:30 am VISUAL AIDS & PROMOTIONS
"The Wonderful World of Candy"
What Vending Means to the Concession Industry

12:15 pm NAC ANNUAL MEMBERSHIP LUNCHEON & BUSINESS MEETING—Election

2–6 pm VISIT THE TRADE SHOW

Evening DINNER DANCE

Saturday, Oct. 1

8:30 am CONTINENTAL BREAKFAST

9:00 am JOINT NATO-NAC CONCESSION FORUM
Featuring a complete working concession stand, plus tips and instructions on proper operating procedures, stocking & merchandising

1. Popcorn
2. Candy
3. Ice Cream
4. Drinks
5. Food Items

A leading candy industry spokesman will report on what the candy industry is doing to merchandise candy.

12:15 pm LUNCHEON WITH NATO

2:00 pm VISIT THE TRADE SHOW (Final Closing 5:00 P.M.)

Evening RECEPTION
PRESIDENT'S BANQUET
Farewell Cocktail Party in NAC President's Suite following the President's Banquet

The following is a detailed list of companies exhibiting in the Americana Hotel, New York, for the coming NAC-NATO-TESMA Trade Show and Convention. The data is as accurate as possible at press time, and should enable visitors to locate exhibits with ease.

ADLER SILHOUETTE LETTER CO.—Booth 111. Representing Adler: Ben H. Adler; Dick Strauss. Exhibiting Adler "SNAP-LOK" changeable letters in sizes from 4" to 31". Adlerite high impact backgrounds with stainless steel letter bars.

AMERICAN SEATING CO.—Booths 117-118-119. Representing American: Stanley Noxon; Jim DeFrancesco; Ed Thompson; Jerry Evans; Fred Van Slooten; Arkie Trento; Doug Middleton; Jim Corrigan; George McCourt; Steven Channer. Exhibiting a complete line of theatre chairs.

AMPEX CORP.—Booths 137–138. Representing Ampex: Dean A. Johnson; Jackson V. Miller; Al Lewis; J. J. Dover. Exhibiting theatre sound systems, including power amplifiers, pre-amplifiers, monitor speaker-amplifiers, station control, master gain units, power supplies, portable and rackmount tape recorder, playback units.

AMUSEMENT BUSINESS—Booths 21–22. Representing Amusement: Jim McHugh; Bob Husted; Irwin Kirby; Raymond Pilszak, Terri DelGatto; Pat Brown. Exhibiting Amusement business Servi-center; Amusement business magazine and market research data on the amusement-recreation industry.

AUTOMATIC RETAILERS OF AMERICA, INC.—Booth 48. Representing Automatic: James Petersen; Logan Parker; Howard Bond; William Curran; John Morslare; Les Grand. Exhibiting photo exhibit of service methods developed by ARASERV for concessionaires, for ball parks, special events, auditoriums, etc.

BALLANTYNE INSTRUMENTS & ELECTRONICS, INC.—Booths 127-128-129-130. Representing Ballantyne: J. Robert Hoff; Ed Nelson; R. L. Johnson; Al Forney; W. G. Gedris. Exhibiting 70/35 Norelco & 35 mm Norelco projectors, transistor sound, drive-in speakers & Flavor Crisp pressure fryer, Ideal chairs.

MORE EXHIBIT INFORMATION

(*Page PE-8*)

EXHIBITING FIRMS •

BALLY CASE AND COOLER, INC.—Booth 94. Representing Bally: Leon Prince; S. G. Coron; Austin Super; James Corbin. Exhibiting Model TIU-30 ice cream merchandiser for theatre lobbies and model TIU-43 ice cream merchandiser for drive-in theatres.

A. L. BAZZINI CO., INC.—Booth 8. Representing Bazzini: A. L. Bazzini; Warren C. Junium; Leo L. Coppel. Exhibiting sugar toasted and salted peanuts; salted cashew nuts and mixed nuts in 5-10-15-25¢ cello bags.

BEECH-NUT LIFE SAVERS, INC.—Booth 9. Representing Beech-Nut: Edward A. Murach; John McCabe; Joe Stewart; Gilbert Plugge; George Beyer; C. Mack; John Herka Michael Pahira Edward Deegan. Exhibiting Beech-Nut gum, Care Free sugarless gum, Life Savers, Life Saver Sours, Life Saver Aids, Beech-Nut cough drops, Pine Bros. cough drops.

BEVELITE MFG. CO.—Booth 136. Representing Bevelite: Lloyd C. Ownbey; Howard B. White. Exhibiting plastic changeable letters and changeable letters and background, drive-in speakers.

FOR THE NAC-NATO LADIES

WEDNESDAY Sept. 28	Afternoon	BROADWAY STAGE PLAY
THURSDAY Sept. 29	Afternoon	BOAT TRIP
FRIDAY Sept. 30	Afternoon	FASHION SHOW & LUNCHEON

LADIES WILL JOIN
WITH THE MEN IN ALL EVENING FUNCTIONS

THE G. S. BLODGETT CO., INC.—Booth 11. Representing Blodgett: Paul C. Grimes; Vincent Guarriello; Edward J. McKeever. Exhibiting ZEPHAIRE electric convection oven. This unit used for the preparation of hot dogs and pizzas in quantities.

BLUMENTHAL BROS. CHOCOLATE CO.—Booth 7. Representing Blumenthal: Joseph Blumenthal; Edward Berg; Joseph Lindauer. Exhibiting Goobers, Raisinets, Snocaps, Malties, fruit & nut in all retails from 5¢ to 30¢ sizes.

BONOMO CANDY DIVISION, GOLD MEDAL CANDY CORP.—Booth 13. Representing Bonomo: Hy Becker. Exhibiting 15¢, 10¢ & 5¢ hard candy drop packages; 15¢ bags bite-size turkish taffy; 5¢ turkish taffy bars; 5¢, 10¢, 15¢, 25¢ chocolate covered Nibbles.

BUNN-O-MATIC CORP.—Booth 98. Representing Bunn-O-Matic: Richard Veilleux; Edward D. McNamara; John Bunn. Exhibiting Bunn-O-Matic coffee brewers.

CARBONS, INC.—Booth 106. Representing Carbons: Frank H. Riffle; M. E. Pickrell, Jr.; Victor Nicelli; Harry Patton; P. Demoreuille. Exhibiting Lorraine carbons, Cinemeccanica projectors, Xenon lamphouses, Cinemeccanica multi channel solid state amplifier system.

CARNATION CO.—Booth 97. Representing Carnation: Anthony Vaccaro; R. E. McMullen; William C. Lose; Andrew G. Dark; Peter E. Everett; Leonard A. Bellini; Albert P. Milano Louis Gurdine; Frank R. Lowrey. Exhibiting Coco supreme hot cocoa dispenser Coffee-Mate packettes, Carnation hot cocoa.

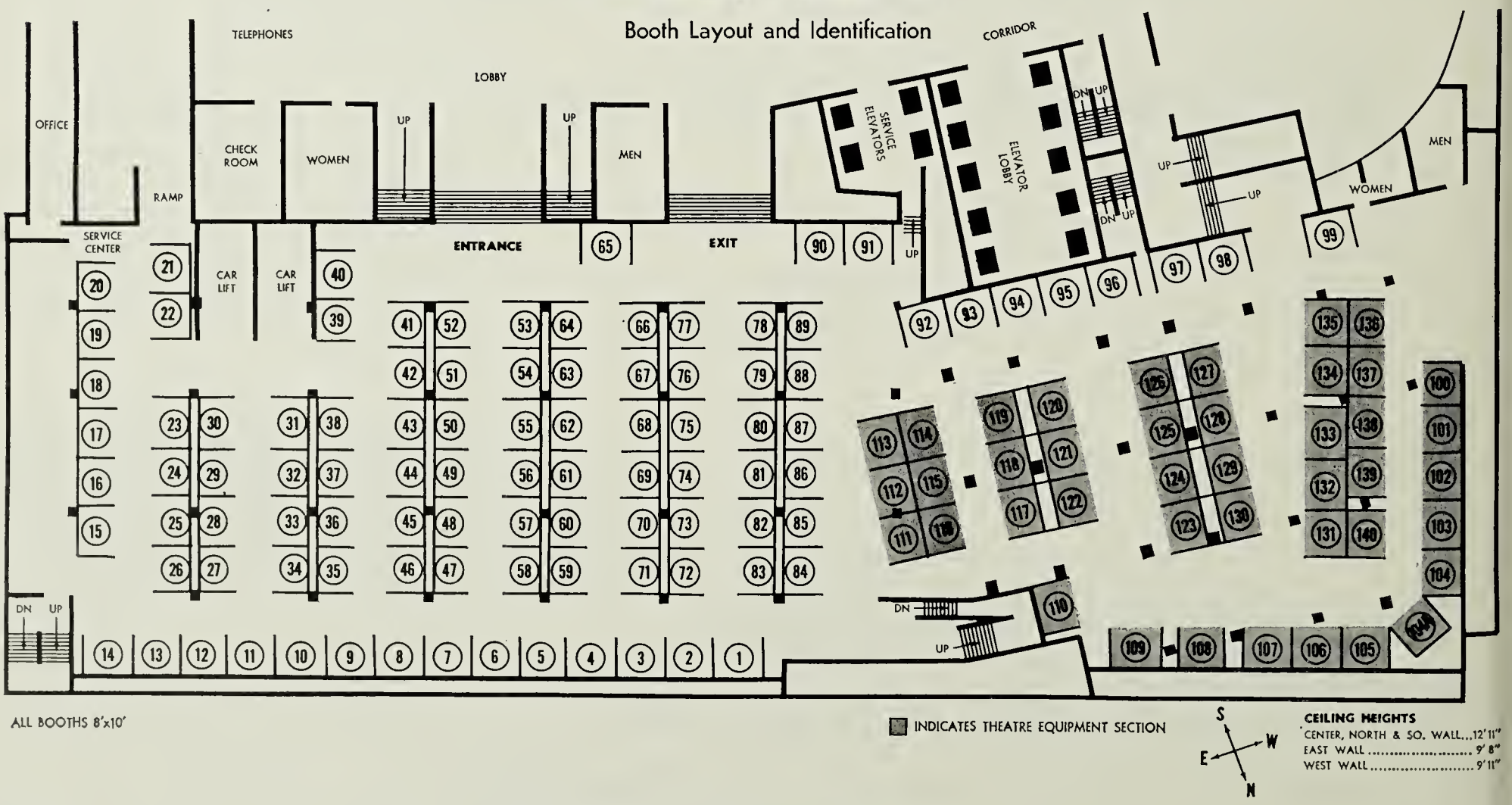
(*Continued on Page PE-12*)

MOTION PICTURE THEATRE EQUIPMENT AND CONCESSIONS INDUSTRIES TRADE SHOW

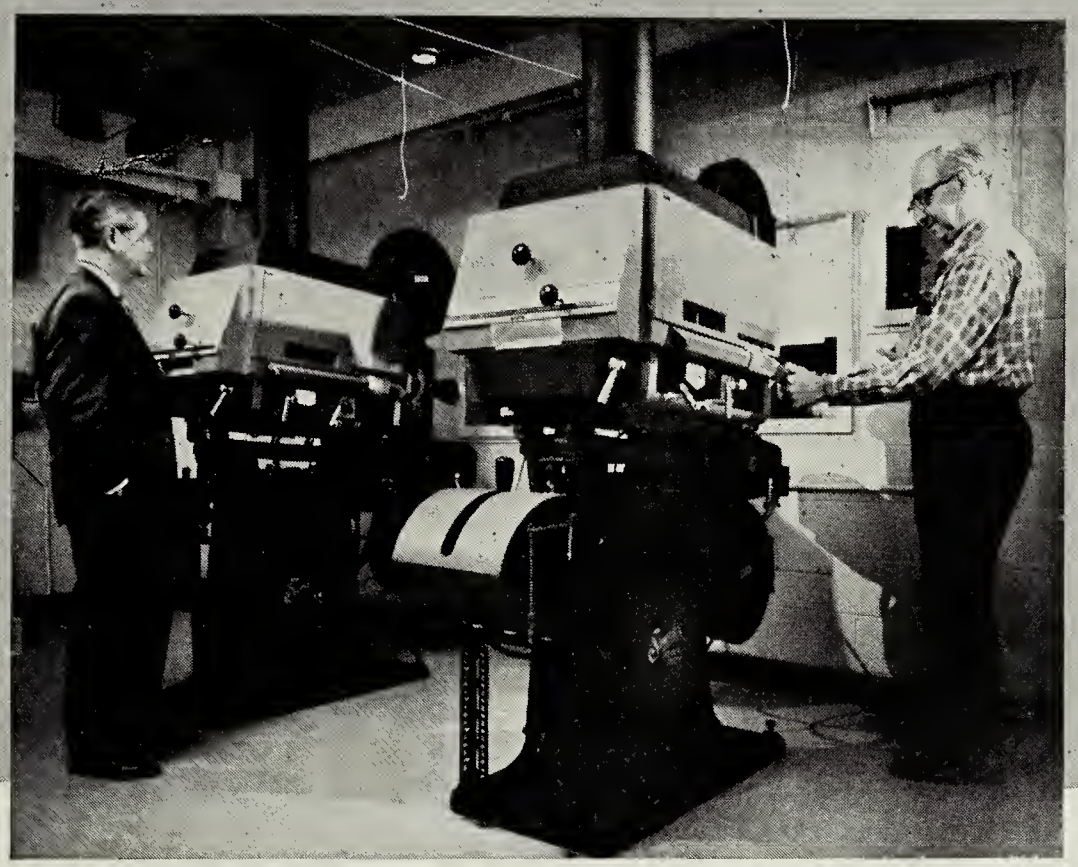
AMERICANA HOTEL — NEW YORK CITY

SEPTEMBER 28 — OCTOBER 1, 1966

Booth Layout and Identification



While Man Is Shooting for the Moon



has it occured to you that you can have the brilliancy of the sun on your screen by simply getting new

Strong

FUTURA ARC LAMPS

for largest Indoor Screens and Drive-In Screens.

Drive-in screen brightness can be doubled and light uniformity improved 33% for a penny more per hour by switching from Brenkert, Magnarc, Mogul or other low current lamps to the Futura I. You can hardly believe it until you've seen it with your own eyes.

Efficient utilization of economical standard 20-inch carbons results in

THE GREATEST AMOUNT OF LIGHT PER CARBON DOLLAR EVER DELIVERED.

Permits projection of an extra reel per carbon. Instant change from 35mm to 70mm. 18-inch Strong first surface TUF-COLD REFLECTORS with 2-year sliding scale guarantee are provided for operation above 95 amperes, and silvered reflectors for operation under 95 amperes.

More convenient arc imager eliminates parallax. Streamlined arc current ammeter. Automatic trimming light. Inside dowser system. 25% lower silhouette permits ready installation in low-ceiling rooms.

Unit construction. Instant removal of components for cleaning and inspection. Lamp stays clean longer.

THE FUTURA COMES IN THREE RATINGS:

Futura I for 11mm carbon trim burning at 75 to 125 amperes.

Futura II is equipped with an automatic crater positioner which maintains constant a uniformly distributed white light of stable intensity and color. A single adjustment for both feeds controls burning rate to the reel length. The positive can be burned at from 7 to 20 inches per hour.

Futura II for 13.6mm carbon trim burning at 120 to 160 amperes.

Futura II for 11mm carbon trim burning at 100 to 125 amperes.

Priced surprisingly low. It costs less to buy Futuras than to lose business to your opposition.

Don't buy projection lamps until you have a demonstration of the Futura in your own theatre.
See your Strong dealer or write for brochure.

THE Strong ELECTRIC CORPORATION

21 City Park Avenue **Toledo, Ohio 43601**

The World's Largest Manufacturer of Projection Arc Lamps.
Strong Lamps are used in 70% of all American Theatres

Designers and Developers of the
Academy Award Winning Air Blown Carbon Arc Projection Lamp.

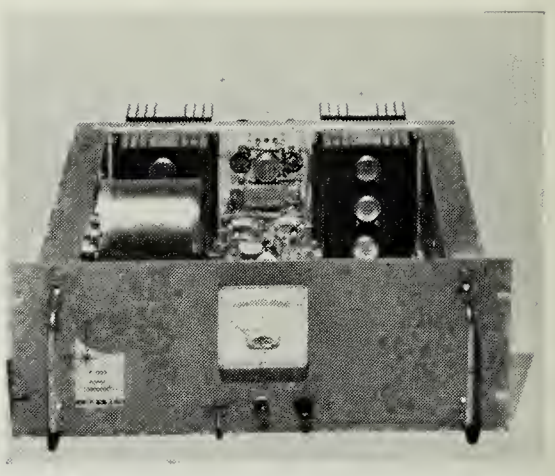
What To See . . .



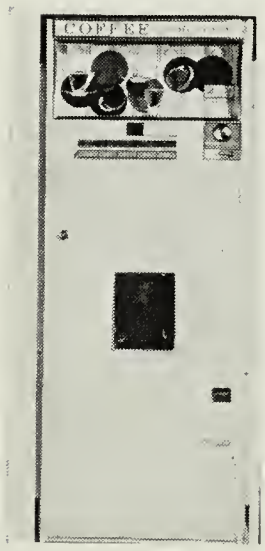
PILLSBURY CO.—Orange, lemon and grape drink mixes dissolve instantly. Booth 16.



SWEETHEART CUP—Fun Spot design is available in 14 different sizes for manual serving, carry-out hot drinks and automatic vending. Booth 43.



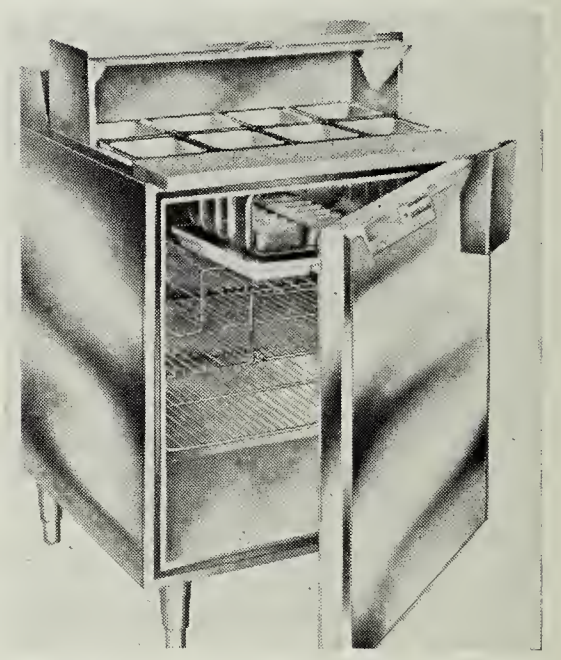
EPRAD—P—1000 power amplifier for drive-in theatres will be exhibited with sound systems, heaters, speakers and cash control systems. Booths 123–124.



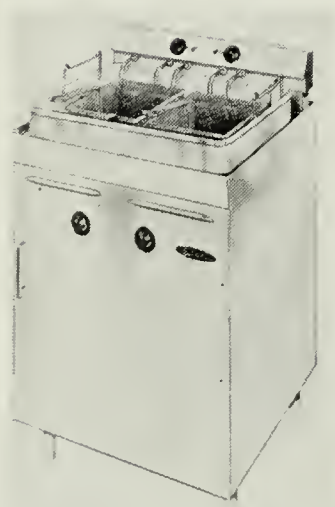
VENDO CO.—Hot coffee vendor, model 425, offers four different methods of brewing plus a choice of hot chocolate if desired. Eye level appeal. Booths 53–64.



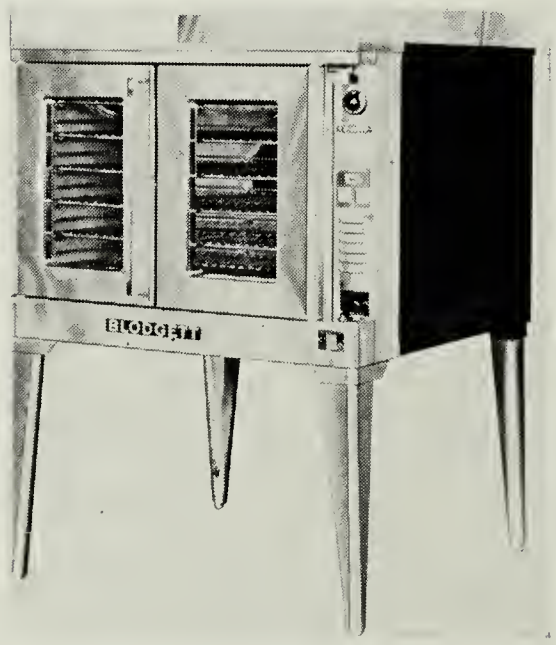
CARNATION CO. — Coca supreme automatic with heavy duty, double glass lined insulation. The cabinet is of durable, high impact, high luster, stryron plastic. Built in flow regulation is effective between 20 and 120 PSI. Booth 97.



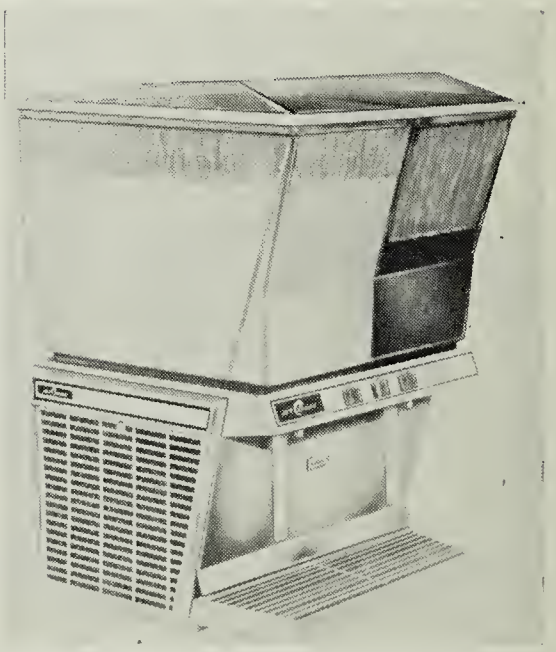
STAR METAL CORP.—A new line of Polar Cub compact refrigerated unit will be shown. All are completely insulated with a new, extra-rigid polyurethane insulation with a K factor of 0.115, some 10% better than other foams. Booths 31–32.



STAR MFG. CO. —Introduction of completely new line of food serving equipment includes the heavy duty model 118 30 lb. electric floor fryer. Booths 70–71.

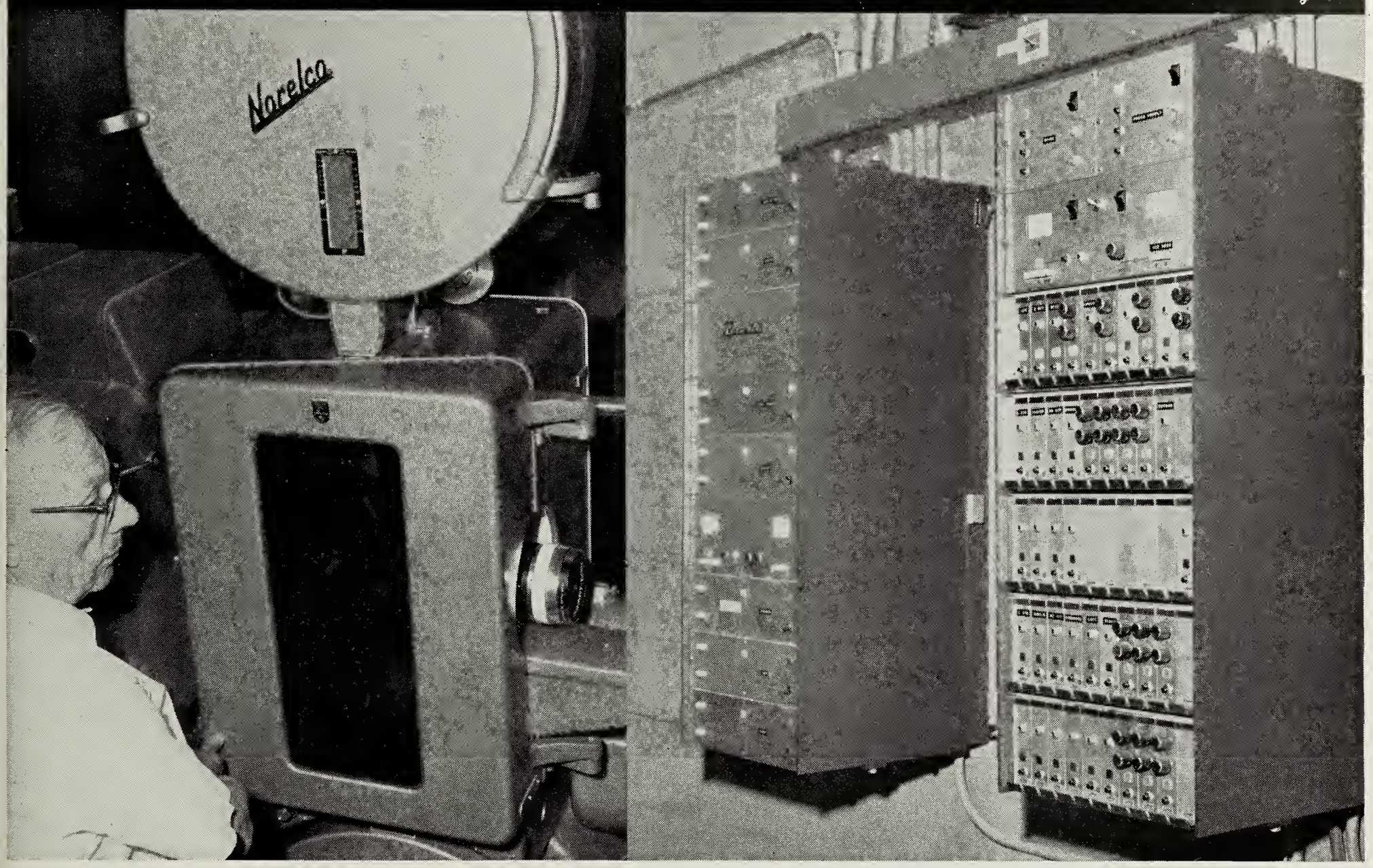


G. S. BLODGETT CO., INC.—Model EF-111 electric convection oven now being used by Odeon chain in Canada for hot dogs already in a foil-lined package. Demo in Booth 11.



JET SPRAY CORP.—High capacity, mechanical refrigerated cooler provides fast, efficient service. New Generation twin jet spray cooler will be on display. Booth 19.

Norelco® projection, of course... and now *Norelco*® sound, too!



Selected for the Sack Cheri, the first downtown theatre to be built in Boston in years.

Sack Cheri owner Ben Sack built a first run, top rate theatre that has the best of everything in furnishings, decor and equipment. It is also notable for something else. It has the very first Norelco all transistor 6-4-1 sound system installed in a U.S. theatre.

Academy Award winning Norelco AAII 70/35mm projectors were the obvious choice for projection. But the new Norelco sound system gives the Sack Cheri all the benefits of superior Norelco sound as well as sight. Benefits such as six individually adjustable channels capable of attaining perfect acoustical balance anywhere. Pushbutton sound selection of 3 non-sync sources and every type of film track from single channel optical to 6 channel magnetic. All transistor plug-in amplifier units. A built-in self-testing system. And the remarkable achievement of compacting this entire ultra-versatile system into two 15″ wide wall-mounted cabinets.

That's Norelco engineering for you. And now you, too, can install *all* Norelco sight and sound. But you won't be the first.

Your authorized Norelco supply dealer will gladly provide all the facts.

TESMA

Norelco® MOTION PICTURE EQUIPMENT DIVISION

North American Philips Company, Inc., 100 East 42nd Street, New York

EXHIBITING FIRMS •

CASTLEBERRY'S FOOD CO.—Booth 36. Representing Castleberry: John D. Reynolds, Don D. Nunamaker; J. Douglas Rabun. Exhibiting Castleberry's brand pit-cooked barbecue, hot dog chili and related items.

CENTURY PROJECTOR CORP.—Booth 113. Representing Century: Mac Pearce; Larry Davee. Exhibiting "Cine-Focus" projector—"UVIR-2" heat and fade control filters.

THE COCA-COLA CO.—Booths 72-77. Representing Coke: George Callard; T. H. Gibson; W. P. Franklin; H. W. Westfall. Exhibiting Coca-Cola, Sprite, TAB, Fresca, Fanta flavors.

CRAMORE PRODUCTS, INC.—Booth 20. Representing Cramore: Gordon R. Sawyer-Dolby; Raymond Ghiorsi. Exhibiting dri-syrups, fruit crystals.



Be thrifty...install genuine Hot-Shot heaters.

The Hot-Shot, like many good products, has its imitators. But the trouble with imitations is they're imitations. They never equal the real thing. Even when they look alike, they're different down deep (only Eprad uses a General Electric Calrod™ heating element, has a special weatherproofed motor, offers time-tested and proven quality construction) . . . You may initially save a buck with an imitation. But it can cost you more than you save (in high maintenance, poor service, short life, customer dissatisfaction). So be thrifty. Install genuine Eprad Hot-Shots . . . the proven heater . . . for genuine savings.

VISIT US • NATO SHOW • BOOTHS 123–124

SPEAKERS • HEATERS • JUNCTION BOXES
CASH CONTROL SYSTEMS • SOUND SYSTEMS

Sold Internationally Thru Theatre Supply Dealers

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CRETORS & CO.—Booth 35. Representing Cretors: C. J. Cretors; G. Henry Cretors. Exhibiting popcorn machines, carmelcorn equipment, cotton candy machines and supplies.

C. S. ASHCRAFT MFG. CO., INC.,—Booths 120–121. Representing Ashcraft: C. S. Ashcraft, Jr.; Allen G. Smith; Larry Orthner; Albert Johns. Exhibiting Ashcraft super core-lite projection arc lamp, ashcraft core-lite 135 projection arc lamp, Ashcraft S/1712R high re-actance—12 phase rectifier.

CRUSH INTERNATIONAL INC.—Booth 29. Representing Crush: D. W. Stevenson; Philip Briggs; Louis Collins; Donald Glover. Exhibiting Hires, Crush and Old Colony fountain syrups; Swing cola fountain syrup.

CURTISS CANDY CO.—Booth 5. Representing Curtiss: C. V. Lipps; J. W. Pridmore; F. F. Robare; G. R. Gragg; M. C. Bush; R. A. Hansen. Exhibiting candy bars, circlets, caramels, french fries, box line.

DAIRY SPECIALTIES CO.—Booth 28. Representing Dairy: Laurance Karlin; Shelly Feldman. Exhibiting hot chocolate cocoa mix for vending and manual dispensers; cold chocolate cocoa mix; iced tea (instant) for dispenser use.

D & D FABRICATION & ERECTION.—Booth 139. Representing D & D: Gene Taylor; Betty Taylor. Exhibiting sample theatre screens for drive-in theatres.

DRIPCUT STARLINE CORP.—Booth 47.

FLAVO-RITE FOODS, INC.—Booth 46. Representing Flavo: Kenneth K. Fell; Larry Blumenthal; Abe Strahl; Sy Adler. Exhibiting Flavos shrimp rolls, Flavos chinese egg rolls, Flavos crab meat rolls.

DR PEPPER CO.—Booths 37–38. Representing Dr. Pepper: Bill Hughes; Bill Rautenberg; Fred Michael; Ben Combs; Mike Hodges. Exhibiting Dr Pepper, diet Dr Pepper fountain syrups.

DRIVE-IN THEATRE MFG. CO.—Booth 110. Representing D-I: Francis W. Kielhack; Orville C. Wells; Ben Groves; George Higginbotham. Exhibiting speakers, junction boxes, lighting, heaters, box office controls systems.

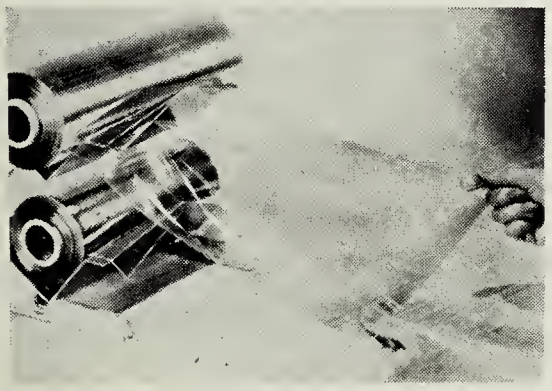
ENCYCLOPAEDIA BRITANNICA INC.—Booth 99. Representing Britannica: Arthur I. Ladoux; James C. Sweeney. Exhibiting 24 volumes Encyclopaedia Britannica and related materials.

(Continued on Opposite Page)

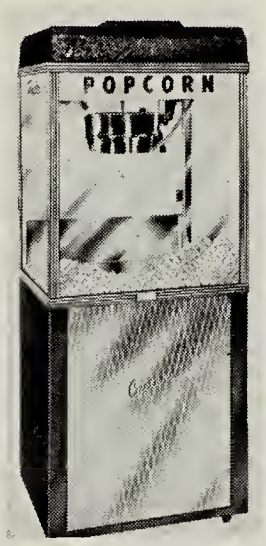
What To See . . .



MASON CANDIES — The twin cocoanut bar is just one in a long line of packaged candies Mason is displaying. Also see the new, fast selling 15¢ line. Booth 6.



ROLL-O-SHEETS, INC.—Food not only must be made, it must also be served. Roll-O-Sheets perforated to tear, cling type films used for wrapping and covering concessionaire food products is the type of product that drive-in theatremen look for to bring repeat trade. Booth 15.



CRETORS & CO.— Pacemaker floor model will be shown with varied line of Cretors products that also include caramelizer and transfer pump. Booth 35.

EPRAD INC.—Booths 123–124. Representing EPRAD: Al Boudouris; Paul Voudouris. Exhibiting sound systems, box office cash control systems, burglar alarms, electric in-a-car heaters, drive-in speakers, junction boxes and directional lighting signs.

GENERAL REGISTER CO.—Booth 110. Representing General: James L. Troy; Brian Cerf. Exhibiting Automaticket—models MG and ST, tickettaker.

GOLD MEDAL PRODUCTS CO.—Booths 92–93. Representing Gold Medal: D. B. Evans; J. C. Evans; Gary B. Hemphill; Bevan C. Buel. Exhibiting popcorn, caramel corn, cotton candy, sno-kone equipment.

GRIGGS EQUIPMENT CO.—Booths 114–115. Representing Griggs. Frank Butler; C. W. Clements. Exhibiting Griggs theatre seating including push back chairs.

HENRY HEIDE INC.—Booth 10. Representing Heide: Vincent H. Heide; Eugene E. Sullivan; Warren Rasweiler. Exhibiting 5¢-10¢-15¢-25¢-40¢ theatre packages of Jujyfruits, Jujubes, Chocolate Babies, Red Hot Dollars, Mexican Hats.

HEYWOOD-WAKEFIELD CO.—Booths 125–126. Representing H-W: C. H. Rukas; Gary Franz; Bob Riedel; L. H. Francis. Exhibiting theatre seating.

HUMBLE MANUFACTURING CO.—Booth 107. Representing Humble: Dave Humble; Art Sickels. Exhibiting soundfold acoustical wallcovering systems.

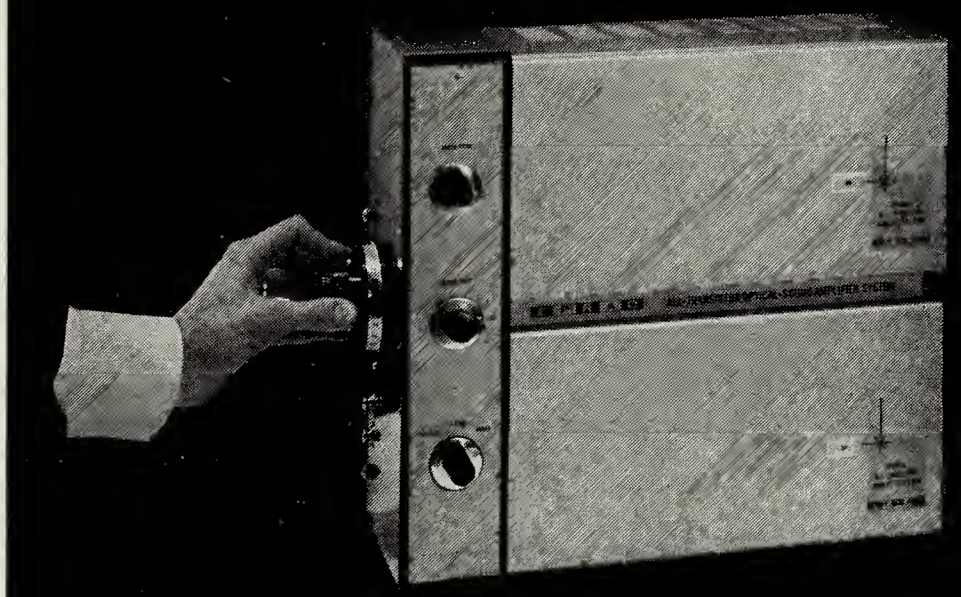
IRWIN SEATING CO.—Booth 140. Representing Irwin: E. J. Purvis. Exhibiting theatre chairs.

MORE EXHIBIT INFORMATION

(*Page PE*-14)

See what the boys in the back room will have...

(WHEN YOU GIVE PROJECTIONISTS THEIR CHOICE).



Eprad's All-Transistor Optical Sound Amplifier System

You'll want it too . . . once you thrill to the difference in sound it creates in your theatre • once you see how easy it is to install (works with all type sound heads *without* mechanical and electrical changes) • once you hear the price • once you know it's guaranteed for 3 years • and once you decide to stop wasting money keeping your old system patched up. Ask for a demonstration in your theatre. Call your Eprad dealer today.

VISIT US • NATO SHOW • BOOTHS 123–124

Write for **Free Brochure** describing all specs and versatility of this system which features all transistors, solid copper circuits, low generator impedance and other performance benefits.

Sold Internationally Thru Theatre Supply Dealers

EPRAD®

incorporated

1214 Cherry Street • Toledo, Ohio 43608

SPEAKERS • HEATERS • JUNCTION BOXES • CASH CONTROL SYSTEMS • SOUND SYSTEMS

SERVING THE THEATRE INDUSTRY SINCE 1946



"LOOK WHAT I SEE!"

"A brand new Vendo cold drink cup merchandiser, with ice, **especially styled and designed for theatres!**"

You can see it, too, at the 1966 NATO Convention at the Americana Hotel in New York from Sept. 28 to Oct. 1.

If you can't make it to the show, contact Johnny Johnston, Toms River, New Jersey, phone (201) 244-0135 . . . see your Vendo Regional Manager . . . or mail the coupon.

"Vendo" is a registered trade-mark which identifies only products of The Vendo Company.

Vendo®

The Vendo Company
Marketing Services Division
1221 Baltimore Avenue
Kansas City, Missouri 64105

Tell me more about your new cold drink merchandiser designed for theatres!

Name_____

Title_____

Firm_____

City_____ State_____

Telephone_____ Zipcode_____

EXHIBITING FIRMS •

(Continued)

INTER-COUNTY INDUSTRIES, INC.—Booth 1. Representing Inter-County: Larry M. Wurman; Mrs. Larry M. Wurman; Edward F. Teifer; Angus Brown; Murray Zucker; Harold Smith; Bill Masinda; Curt Alina; Norman Dinner; Sterling Freeman. Exhibiting self-locking security coin boxes, PEZ vending merchandise & PEZ vending machine.

JET SPRAY CORP.—Booth 19. Representing Jet Spray: Richard C. Jacobs; J. Thomas Hartung; William Ryder; Joseph A. Minto. Exhibiting single jet; new twin jet; new paddle jet; jet eight gallon.

THE KNEISLEY ELECTRIC CO.—Booth 131. Representing Kneisley: R. F. Kneisley. Exhibiting miniaturized silicon rectifiers, sil-tubes, silicon stalks, xenon lamphouses & power supplies.

LILY-TULIP CUP CORP.—Booths 66–67. Representing Lily: William H. Seldy; Irv Gordon; Mike Moskowitz; Dora Weiner; Tom Cassidy; Bill Ortmann. Exhibiting hot and cold drink cups; insulated hot drink cups; manual service cold cups for over-the counter use; handle hot cups; complete range of popcorn cups—18, 24, 32, 46 oz.; plastic dishes for foods, candy, french fries, new pie dish; high-speed capping equipment for low-cost lid closures; ice cream cups; plastic-coated plates, bowls, food containers; Special "Have Fun" concession design and theatre design cups.

MANKO FABRICS CO., INC.—Booth 132. Representing Manko: Sid Kruger; Nat Regenstruf; Sid Manko. Exhibiting theatre seating materials, such as nylons leatherettes, corduroys, mohairs; also, supplies such as foam pads, mystic tapes etc., wall covering and drapery materials.

MANLEY, INC.—Booths 17–18. Representing Manley: Charles G. Manley; J. Fritts; Leland Skaggs. Exhibiting Popcorn Machines & Serv-O-Ramic Equipment.

MASON CANDIES, INC.—Booth 6. Representing Mason: F. E. Magenheimer; George H. Rausch; Frank West; Charles A. Rockware; Lillian Vetter; Sol Sheba; Frank R. Haug; Sydney Gates. Exhibiting Mason's long line of packaged candy. Everything from the famous Mason Twin Mint to the fast-selling Twin Almond Cocoanut and the incomparable Dots, Black Crows, etc. Also, the new, fast-selling 15¢ line.

MIRACLE EQUIPMENT CO.—Booths 100–102. Representing Miracle: C. W. Ahrens; D. H. Howig. Exhibiting Circus Train and round outdoor picnic table.

MODERN TALKING PICTURE SERVICE, INC.—Booth 133. Representing Modern: Richard H. Rogers; Carl H. Lenz; Richard M. Hough; William Oard; Ralph Del Coro; Fontaine Kincheloe William Quivey; Bruce Thomas. Exhibiting short subjects, typical of those distributed gratis to theatres, via

(Continued on Opposite Page)



A "brainstorming" session covering a wide-range of subjects dealing with refreshment concession sales was one of the high-lights of the joint Regional Convention of the National Association of Concessionaires and Theatre Owners of New England, held at the Mt. Washington Hotel, Bretton Woods, New Hampshire.

Shown during the round table discussion are: (seated around the table, left to right) Nat Buchman, Theatre Merchandising Corp., Boston, NAC first vice-president; Louis Gagnon, Stadium Theatre, Woonsocket, R. I., Louis L. Abramson, Chicago, NAC executive director; Ernest Warren, Paramount theatre, Needham, Mass.; Jack O'Brien, New England Theatres, Inc., Boston, NAC president; Philip L. Lowe, Lowe Merchandising Service, Newton Centre, Mass., NAC past president and session moderator; Maurice Levin, Embassy Pictures, Boston; Jay Golden, RKO Theatres, New York City; William Trambukis, Loew's Theatres, Providence, R. I.

(Seated in the rear, left to right) Sam Horenstein, Boston; (unidentified); Joseph Hockberg, Affiliated Theatres, and George Kraska, Embassy Pictures, both of Boston.

rear screen projection. Literature and brochures promoting short subjects. Descriptive material outlining the full national coverage.

NATIONAL CASH REGISTER CO.—Booth 96. Representing National: J. R. Begg; Richard H. Goertemiller. Exhibiting NCR's computer-compatible ticket machine.

NATIONAL THEATRE SUPPLY CO.—Booths 104–104A–105. Representing NSS: J. W. Servies; R. L. Bostick; J. E. Scully, Jr.; H. Pear; A. F. Baldwin; J. E. Currie; B. Kleid; S. Rinder. Exhibiting "NTS Life Begins at 40."

NATIONAL TICKET CO.—Booth 103. Representing National: Jack Conway; Bill Alter. Exhibiting tickets and ticket issuing machines.

NATIONAL VENDORS, INC.—Booths 41–42. Representing National: M. L. Pierson; H. J. Foster. Exhibiting cigarette, candy and cold drink merchandisers.

THE NESTLE COMPANY, INC.—Booth 14. Representing Nestle: Bill Allen; A. M. Van Wagenen; Hal Boutilier; Bill Tobin; E. R. Reed. Exhibiting 10¢ & 15¢ theatre and concessions candies; coffee service program; hot chocolate service program; iced tea service program.

NEWMAN & WEISSMAN ASSOCIATES—Booths 68–69. Representing N & W: Ben Newman; Jerry Weissman; Dorothea Martino. Exhibiting products of Banner candy; dairy maid chocolate; Van Houten Chocolate; Adolph Goldmark & Sons; Leaf Brands, Inc; Lusk Candy; Princeton Farms; Lily Tulip Cup Corp; The Luden Co.

NORTH AMERICAN PHILIPS COMPANY, INC.—Booths 108–109. Representing North American: N. Tuxen; F. Pfeiff; C. Cristner; G. Garnes; R. O'Connor; H. Weinberger. Exhibiting Norelco products display including the new AA II Type 66—70/35 mm. projector; the new OMA-6 solid state theatre sound system, also, the K2 and M2 systems; the portable 35 mm projector and sound system; 35 mm FP-20 projector with xenon lamp.

THE PEPSI-COLA CO.—Booths 49–52. Representing Pepsi: Robert Thomson; Ralph Gomez; Lewis Thompson. Exhibiting carbonated beverages.

MORE EXHIBIT INFORMATION
(*Page PE-16*)

Commercial Sound Studio Set For Cleveland Area

CLEVELAND—A new commercial recording studio and sound research laboratory offering both creative and technical services to film producers, critics, advertising agencies and other clients has opened in Cleveland, Ohio.

Thomas F. Peterson, Jr., 35-year-old head of Motion Picture Sound, Inc., said the $100,000 facility, "provides the midwest area with some services previously available only on the east and west coasts and others not available even there.

"There is a great deal of business that now goes out of Cleveland simply because the area lacks such facilities," Peterson said. "We hope to bring much of it back," he added.

One of the new firm's most unusual features is its "Mellotron," a sound effects machine capable of producing an infinite variety of taped effects simply by pressing the keys of the organ-like console. Developed by Mellotronics Ltd., England, it is believed to be the only one of its kind in use in this country.

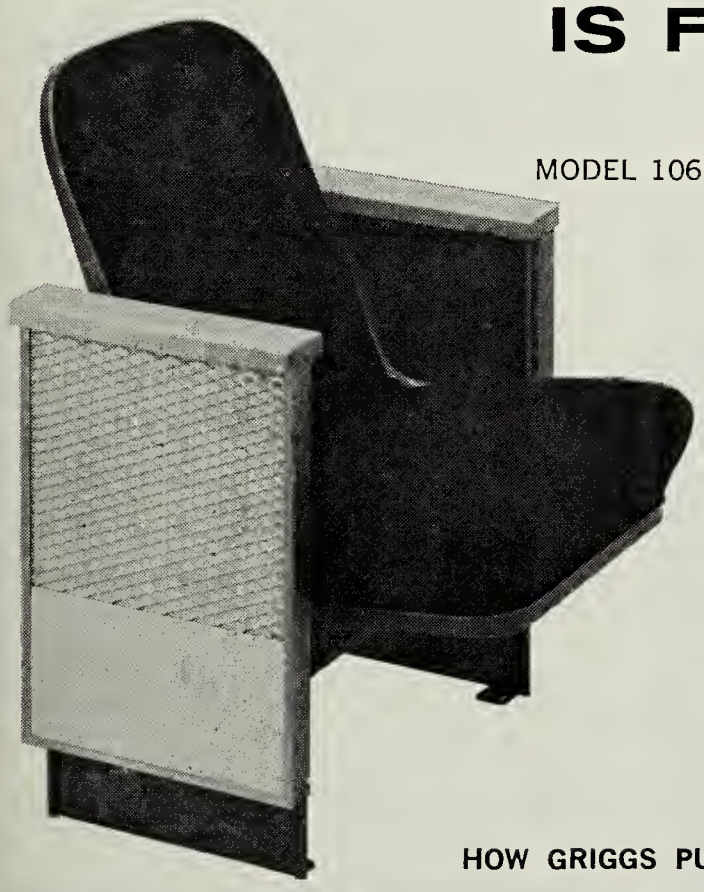
Other facilities include: 35mm Norelco theater Cinemascope projectors; 16mm Bell & Howell J A N projector; four-track, 35mm recording equipment; echo chamber; a "dialogue room"—a sound-proof unit "floating" within a sound-proof room and capable of providing background-free recording conditions; Hewlett Packard and Datamatic test equipment.

In addition the studio has an exhaustive library of domestic and foreign music available for commercial use, and screening facilities equally suitable for full-length movies or short features.

THE EASIEST WAY TO THE CONCESSIONS...

IS FROM Push Back® CHAIRS

...from Griggs, of course!



MODEL 1060

Patrons go to the concession stand more often — and without causing others to stand — when you have the convenience of Griggs PUSH-BACK chairs.

Like a magnet, the living room comfort of the deep coil spring cushions bring them back again and again.

Ladies love having the seats always down — it's sure seating with less crumpled dresses and coats.



HOW GRIGGS PUSH-BACK CHAIRS WORK

When you are ready for a full house day after day and heavy concession traffic by patrons who enjoy the comfort and convenience of Griggs PUSH-BACK seating, let us tell you the complete facts. Remember, when patrons don't stand but just push back to let others pass, everyone leaves happy — to come back again soon. That's profit building traffic!

GRIGGS Equipment, Inc. • P. O. BOX 630, BELTON, TEXAS 76513

EXHIBITING FIRMS •

(Continued)

THE PILLSBURY CO.—Booth 16. Representing Pillsbury: John F. Bonner; James D. Chandler. Exhibiting Pillsbury Drink Mixes.

PLANTERS PEANUTS DIVISION, STANDARD BRANDS.—Booth 4. Representing Planters: C. C. Whitaker; Z. T. Smith; W. P. Malloy. Exhibiting Planters peanuts, Planters jumbo blocks, peanut butter sandwiches, cream filled cookies, salted cashews and mixed nuts.

POPCORN PRODUCTS, INC. DIV. of TV TIME FOODS, INC.—Booth 39. Representing Popcorn: Benjamin Banowitz; Jim Johnson. Exhibiting Case-Pac corn, Case-Pac oil, bagged corn in 50 and 100 pound bags, coconut oil warmers (devised for storing and liquefying coconut oil).

PRONTO FOOD CORP.—Booth 27. Representing Pronto: Lou Lombardi; Paul Hansfield; George Goldberg; Edward Drucker. Exhibiting pre-cooked hamburgers, pizza burgers, cube steaks, pizzas, meat loafs, salisbury steaks.

REX PACKAGING CO.—Booth 45. Representing Rex: Irving A. Singer; Beverly Lieberman; Leonard C. Gold; Bernard Greisman; Fred Abrams; Bob Weissman; Nat Lieberman. Exhibiting complete line of bags for indoor and outdoor theatres and concessions.

ROLL-O-SHEETS, INC.—Booth 15. Representing Roll-O-Sheets: Berl Tupp; Charles O'Kane; Al Lehn. Exhibiting perforated to tear rolls of plastic packaging film for overwrapping all types of food items.

ROMAR VIDE CO.—Booth 65. Representing Romar Vide: LeRoy Roberts; Mrs. LeRoy Roberts. Exhibiting laminated products, daters & signs, stainless steel display frames.

ROWE MANUFACTURING—Booths 25–26. Representing Rowe: Joe Barton; Fred Pollak; Jim Newlander; Pete Petropoulos; Dick Gluck. Exhibiting candy, cigarette and cold drink vending machines.

ROYAL CROWN COLA CO.—Booths 33–34. Representing Royal Crown; A. W. Ansley, Jr., C. A. Hand; Jerome Kunycky; Gary Bock. Exhibiting Royal Crown cola, Nehi flavor products and Diet-Rite cola.

SANI-SERV.—Booth 40. Representing Sani-Serve: John W. Halloway; Arvil Stapp; Seymour Hirschhorn; Ed. F. Frutchey. Exhibiting Soft Serv and Shake machines, as well as a broiler.

THE SEEBURG CORP.—Booth 23. Representing Seeburg: Robert Breither; Frank Finneran; Duane Gesner; Richard Pribyl; Joel Brown; Meyer C. Parkoff. Exhibiting coffee, cold drink and cigarette venders.

SELMIX DISPENSERS, INC.—Booth 2. Representing Selmix: Arthur B. Segal; Flip Follon; Ray Acquadro. Exhibiting soda dispensing equipment.

THE SEVEN-UP CO.—Booths 90–91. Representing Seven-Up: Joseph R. Schaack; Bob Hunnell; Steve Ward. Exhibiting 7-Up.

(Continued On Opposite Page)



O'BRIEN COMMENTS—

(Continued From PE-4)

ment. This will include theatre projection and sound equipment, seats, signs, and other supplies; candy and confectionary products; syrups and beverage dispensing apparatus; specialty foods; popcorn machines and popcorn products; food preparation equipment; cups and packaging materials; refrigeration equipment; automatic merchandising equipment for dispensing food-candy-beverages and cigarettes, plus innovations in such items as kiddieland rides.

The 1966 NAC-NATO-TESMA Trade Show should therefore prove to be the most exciting in years. Concessionaires, theatremen and others in the vastly growing food-service and amusement-recreation-theatre industries will find an unparalleled opportunity to help kick off the 1967 season with a wealth of new ideas —unparalleled because of the unusually large number of exhibits, their diversification and the number of entirely new products and equipment on view. Delegates are urged to allow enough time during their New York stay to visit as many of these booths as possible, where they will be rewarded with fruitful observations which will enhance their sales and ultimately their profits.

And finally, the program for the NAC convention is a most stimulating one, and both the nature of the subject matter and calibre of the discussion leaders assures every one attending a profitable experience.

New Twin Drive In To Have Own Broadcasting Station

CHICAGO—The new M & R Twin drive-in located in Wheeling township, Ill. had its grand opening recently.

Unique in concept and design. the new theatres, the first twin drive-in to be built in the northwest suburbs, have their own radio broadcasting station, through which a new dimension in film sound is transmitted.

Operating as station TWIN, drive-in patrons, are given the choice of using the in-car speaker as they normally do, or tuning in the sound through a specific frequency on their car radios. Both systems may be used to create a stereo sound effect. To pick up sound over the radio, the ignition key must be turned to the left. The engineers who have developed the new system guarantee that this will not in any way harm the car battery. M & R backs this statement by guaranteeing to pay for the cost of a battery recharge.

Theatre goers can of course select their own sound system and be assured of the best possible quality through either the car radio or the regular in-car speaker on the posts that will be placed throughout the theatre parking area.

The 1600 car twin was built at a cost of $1,200,000. It has a country like motif for decor and its twin screens appear to be floating on air as a result of their being built on decorative steel trusses.

SMITHFIELD HAM & PRODUCTS CO.—Booth 24. Representing Smithfield: J. C. Sprigg, Jr.; G. B. Rogers. Exhibiting James River Smithfield barbeque, James River Smithfield hot dog dressing.

STANFORD INDUSTRIES—Booth 112. Representing Stanford: Stanford S. Kohlberg; Fred M. Allen; Lloyd Niggle. Exhibiting in-car heaters.

STAR MANUFACTURING CO.—Booths 70–71. Representing Star: Robert B. Smith, Jr.; Bob Crim. Exhibiting popcorn machines, butter dispensers, hot dog steamers, hot dog broilers, bun warmers, griddles, char-broilers, deep fat fryers.

STAR METAL-GLENCO REFRIGERATION CORP.—Booths 31–32. Representing Star: J. P. Heilweil; Mrs. J. P. Heilweil; W. W. Freiling; R. Tuttle; R. Worcester; J. Kaufmann; S. Goldberger. Exhibiting Vittle vendor, self service hot food merchandising units, pop corn warmers, refrigerators, freezers, sandwich units.

THE STRONG ELECTRIC CORP.—Booths 134–135. Representing Strong: Arthur J. Hatch; N. E. Alexander; Harold Plumadore; William P. White; Tom McGuire. Exhibiting carbon arc projection lamphouses, including the Strong Futura II and the Academy Award winning Jet Arc, Bi-Powr silicon rectifiers, Strong X-16 Xenon lamphouse and power supply, Tuf-Cold reflectors.

SUPURDISPLAY/SERVER SALES INC.—Booth 30. Representing Supurdisplay: C. D. Lorbeck; M. M. Shambeau; S. Haymes; V. O'Dell; Reston Capell; W. Letimer; N. Bochlke. Exhibiting automatic & manual butter dispensers, 3 sizes buttercups, popcorn warmers, bottle warmers, display trays, fudge servers, dipolators, ice cream display cases, buttercup sales accessories, concession trailers.

SWEETHEART CUP, DIVISION OF MARYLAND CUP CORP.—Booth 43. Representing Sweetheart: Warren W. Young; William T. Blake; William T. Doty; Ted Alpert; Martin Cain; Gil Flatow; Sid Lavit; Sal Ciavolino; Al Seifter; C. Neulander; H. Altman; Joe Hirsch; John Krebs; R. Thickstun. Exhibiting full line of hot and cold drink cups for manual service and automatic vending. popcorn and ice cream containers.

UNION CARBIDE CORP., CARBON PRODUCTS DIVISION—Booth 122. Representing Union Carbide: J. W. Crosby; P. H. Freeman; W. T. Brenner; J. B. Hoynes. Exhibiting "National" projector carbons.

UNITED STATES TOBACCO COMPANY CIRCUS FOODS DIVISION—Booth 3. Representing United: T. B. O'Grady; L. J. Ghiloni. Exhibiting "Circus" brand cello packed nut specialties, "Hootenanny" and "Full of Almonds" candy bars.

VARIETY CLUBS INTERNATIONAL—Booth 99A.

THE VENDO CO.—Booths 53–64. Representing Vendo: R. H. Vaughan; J. L. Burlington; Wagner Van Vlack; William F. Slamin. Exhibiting coin-operated vending equipment.

WESTINGHOUSE ELECTRIC CORP. AUTOMATIC MERCHANDISING DIVISION.—Booth 78–89. Representing Westinghouse: William Carroll; Jack Convery; Robert Dahlin; Norman Fuqua; George Gruebert; James Johnson; Keith Klare; Marvin Altman; Herbert Karson. Exhibiting the following machines: cold drink, coffee, candy, tandem can, milk.

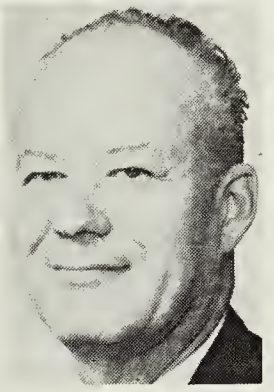
WILL ROGERS MEMORIAL FUND—Booth 99B. Represented by: Chet Horstman and various WOMPI Members. A display on Will Rogers Hospital (with motion pictures).

WINCHESTER CARTON CORP.—Booth 95. Representing Winchester: Henry Wischusen; Brad Jones; Bob Farnham. Exhibiting carry-out trays, popcorn boxes, fried food containers.

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Burlington Named Vendo Marketing V-P

John L. (Jack) Burlington has been named vice president in charge of marketing of The Vendo Company, with responsibility for domestic sales of all lines of equipment. Burlington, formerly vice president of General Automatic Products equipment sales, has been associated with Vendo since 1951. As manager of dairy equipment sales in the early Fifties, he helped pioneer vending techniques within the dairy industry. He was named vice president of Vendo General Products sales in 1960, and of General Automatic Products equipment in 1962.



Burlington

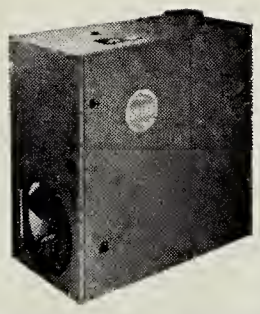
Burlington is a director and member of the executive committees of the National Automatic merchandising Association and the National Association of Concessionaires. He is a director of the New York Automatic Vending Association, Inc. Active for many years in the Dairy and Food Industries Supply Association, Inc., he is currently chairman of the D.F.I.S.A. vendor and dispenser committee and a member of the market action committee.

Altec UP Moves East

NEW YORK—George L. Carrington, vice president of Altec Service Corp., has moved his family and primary offices to the New York area. Since his appointment to the position of general manager in 1962, Carrington has been commuting coast to coast in his private aircraft to permit more frequent calls on company personnel as well as exhibitors throughout the country. In moving his home from Newport Beach to Greenwich, Connecticut he feels he will be able to spend more time at home without losing the close industry contact.

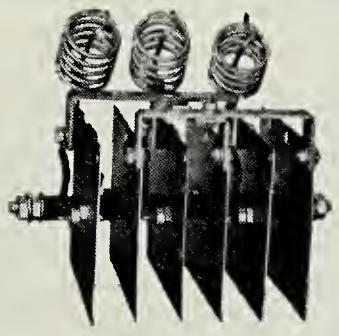
Accounting and collection departments will remain in Anaheim, California.

• Your savings start the day you install KNEISLEY Silicon Rectifiers, Silicon Replacement Stacks, or SIL-TUBES



$300 to $1200

When you replace motor-generators with KNEISLEY Silicon Rectifiers you effect an annual savings of $300 to $1200 in power alone. KNEISLEY Kni-Tron Miniaturized Silicon Rectifiers greatly reduce costly booth wiring in new installations.



97% to 98%

If your rectifiers are Selenium you will increase their efficiency by installing KNEISLEY Silicon Stacks. Silicon Diodes are non-aging and are 97 to 98% efficient in themselves.



23% to 30%

If you are now using outmoded gas filled tubes in your rectifiers and Exciter Lamp-Supplies, converting to Silicon with KNEISLEY SIL-TUBES will increase your rectifier efficiency 23 to 30%.

See your supply dealer today or write the factory for details. No obligation.

THE KNEISLEY ELECTRIC CO. P.O. Box 1506 TOLEDO, OHIO 43603
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UA In Hartford

HARTFORD—UA Theatres, New York, has opened its first metropolitan Hartford theatre, the newly-constructed 800-seat UA Theatre East, in the Manchester shopping parkade, ten miles east of downtown Hartford.

The theatre, built at a cost of $300,000, is playing first-run Hartford. Resident manager is Milton Daly, formerly with the Stanley-Warner metropolitan Hartford theatres.

The NEW TECHNIKOTE "JET WHITE SCREEN"

A SPECIAL COATING unifarmly scatters incident light regardless of incidence angle and provides an easily cleaned appearing surface with substantially less glass than conventional flat finishes.

WILL STAY WHITER LONGER!
WILL GIVE BETTER CLARITY
AND COLOR RENDITION!

— and —

XR-171 SCREEN

. . . The anti-static pearlescent screen that excels for both 35mm and 70mm.

THE FINEST IN DRIVE-IN SCREEN PAINT!

"SUPER-WHITE"/"HI-DENSITY"

. . . the ald stand-by! Better than ever.

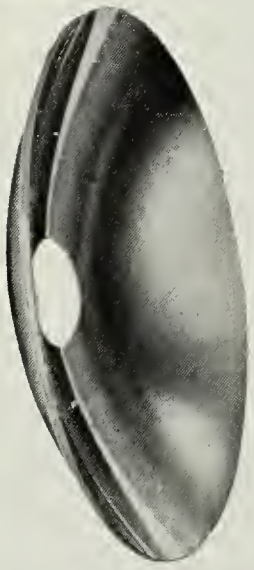
. . . far stipple effect with lamb's wool raller.

"VINYLKOTE"
. . . vinyl plastic water mix for clean surfaces.

Available from your authorized Theatre Equipment Supply Dealer.

TECHNIKOTE CORP.
63 Seabring St., Brooklyn, N. Y. 11231

Unbreakable METAL REFLECTORS



- MAXIMUM SCREEN ILLUMINATION
- GUARANTEED 5 YEARS
- NON-PITTING
- NON-TARNISHING

A Precision made Product.

Write for literature or see your Theatre Supply Dealer.

HEYER-SHULTZ, INC.
Cedar Grove • New Jersey

Kodak Ltd. Maps Marketing Pact With British Board of Trade

ROCHESTER, N.Y.—The Eastman Kodak Co. reported that its affiliated company in Great Britain, Kodak Ltd., along with other major photographic manufacturers and suppliers, had reached accord with the British Board of Trade on a number of changes to be made in the marketing of amateur color films and film processing in Britain.

Also, the president of the Board of Trade issued a report outlining the steps to be taken to implement a recent report of a British government commission which has been reviewing the trade practices of the British photographic industry.

The principal marketing changes Kodak Ltd. will make are these: beginning with the 1967 photographic season, Kodak Ltd. will plan to offer Kodachrome film for sale without the processing charge included, in addition to offering it with processing included, as at present; Effective Oct. 1. 1966, Kodak Ltd. will reduce the prices of its color films and color film processing services to the retailer by an overall average of 12½%; an announcement will be made later by the Board of Trade regarding the level of retailers' margins, or trade discounts. It is expected that the average reduction in the prices of color films and processing to the consumer will be of the order of 20%; the distribution of Kodak color film in Britain will be extended to include virtually any retailer who wishes to stock it, subject to normal commercial considerations.

A proposal which was under consideration by the Board of Trade to remove the duties on color films imported into Britain will not be implemented for the present.

Commenting on the possible effects of the marketing changes on the photographic business in Britain, and on the American parent company, an Eastman Kodak spokesman said: "Similar marketing practices were adopted in the U.S. by Kodak some years ago, and the results have been generally favorable. Our business has increased, as has that of the whole photographic industry. One can only guess at the effects in Britain. but, naturally, we hope that the marketing changes will be a stimulant to picture taking over there too.

"The lowering of amateur film and processing prices by our British affiliate will not have a significant effect on the earnings of the Eastman Kodak Co."

Interstate Opens Westwood

ABILENE, TEXAS—Interstate Theatres circuit has opened the new Westwood Theatre in the Westwood-Oakwood village. The theatre was designed by Bridges & Campbell for Boykin Prop. Rufus Sivley Construction Co., built the theatre; Wes Byrd designed the decor.

The L shaped building is in the geographical center of the city facing south but its auditorium runs east and west. The big 19 × 44 foot screen is at the east end of the building.

The north-south extension of the L is 55 × 55 feet and contains the lobby, restrooms and office. The auditorium is 146 feet long and 65 feet wide.

Interstate has closed the Queen Theatre which has been operated for the past 50 years. The Queen manager, Weldon Givens, has moved over to the new Westwood.

Brush Catalogue Available



Braun Brush Company of Woodhaven, N. Y., claims that its 1966 catalogue of brushes is the most comprehensive ever designed for carpet and upholstery cleaning.

Many new brushes are being offered for the first time after prolonged job-testing by professional maintenance, carpet and upholstery cleaning firms.

The uses for every brush are described in detail in the company catalogue, and a section is devoted to explaining the characteristics of each natural and manmade fiber, so that the purchaser can select the best fill materials for his needs.

The catalogue is available free of charge from Braun Brush Co., Woodhaven, N. Y.

Bell & Howell Merger Approved

CHICAGO—Peter G. Peterson, president and chief executive officer of Bell & Howell Company, reported that previously announced plans for the merger of DeVry Technical Institute, Inc., into Bell & Howell Company, have been formally ratified by Bell & Howell's board of directors and by the shareowners of DeVry Technical Institute, Inc.

Completion of the proposed transaction, which will involve acquisition by Bell & Howell of all the assets of DeVry in exchange for an undisclosed number of Bell & Howell common shares, is now pending subject to the receipt of a favorable ruling by the Internal Revenue Service.

Prominent Joins IFIDA

NEW YORK—Independent Film Importers and Distributors of America, Inc., announced the acceptance of an application for membership from Prominent Films, Inc., presently distributing the highly acclaimed "The Shop On Main Street."

Representing the new member on the IFIDA board will be Harold Wiesenthal, with John Nasht as alternate.

Designer Willy Borberg Is Dead

NEW YORK—Willy Borberg, recipient of an Oscar Technical Achievement Award in 1959 and of an honorable mention from the Academy of Motion Picture Arts and Sciences in 1950, died in the Phelps Memorial Hospital, North Tarrytown (N.Y.), July 13.

Associated with the motion picture industry since his arrival in this country from his native Germany in 1929, Mr. Borberg started working for the International Projector Corporation, 88–96 Gold Street, New York City, in October that year.

An electrical engineering graduate of Polytechnic Institute, Friedburg, Germany, he developed the soundhead for the 35mm Four Star Simplex Sound System which International Projector manufactured and National Theatre Supply Company introduced to the trade May 1, 1938.

An authority on motion picture projection, and author of many articles in trade journals, Mr. Borberg designed a constant take-up device for the Simplex Projector and received an honorable mention from the Academy for this invention in 1950.

In 1959, he designed a high speed intermittent movement for the Simplex XL Projector. This device provided higher efficiency in light transmission and improved the picture presentation. For this, the Academy presented him an Oscar Technical Achievement Award.

Mr. Borberg's association with International Projector Corporation extended from October 1929 to January 1950 except for a period between 1943 and 1945 when he had transferred to Arnessen Electric Company.

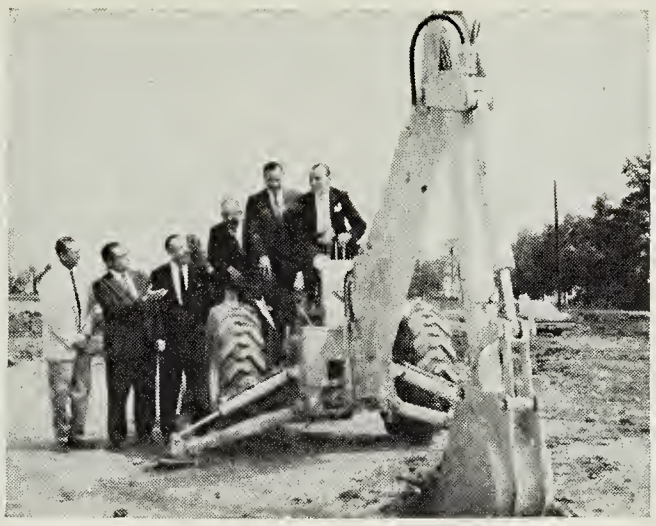
At the time of his death, Mr. Borberg divided his time between National Theatre Supply Company of General Precision Controls, Inc. and GPL Division, Aerospace Group of General Precision Inc. Both corporate bodies are subsidiaries of General Precision Equipment Corporation, Tarrytown, N. Y.

Mr. Borberg is survived by a widow, Pia; a daughter, Greta who is a student at New Paltz State College; a son, Robert who is a student at Clarkson Institute of Technology; and a brother in Solingen, Germany.

Universal Audio Products Listed In New Catalog

NORTH HOLLYWOOD, CALIFORNIA —A complete listing of the Universal Audio professional audio products is contained in a new 4-page short-form catalog now available from the manufacturer, Studio Electronics Corporation.

Universal Audio products include professional-grade amplifiers, filters, equalizers, power supplies, and specialty items such as meters, hybrid networks, and fixed pads. In addition, the company supplies such proprietary items as a digital metronome for scoring motion picture films and a reverberation unit that duplicates, in a compact electronic package, the effect of a highly diffused acoustical "echo chamber."



With Mayor M. E. Sensenbrenner of Columbus, Ohio at the throttle of a modern earth-moving device, ground is broken for the new Loew's luxury motion picture theatre to be built in the Northwest shopping center. Assisting the Buckeye capital's mayor are Robert Yaeger and William Hadler, builders and developers; Ernie Emerling, Herb Brown and Bernard Diamond, Loew's Theatres executives.

"Portable" Projector Announced By Technicolor

Latest in the line of cartridge-loading portable motion picture film projectors for educational and industrial use is the Technicolor Deluxe 810. Designed for super-8 film, it features an instant stop-frame capability, "super brilliant" light system, dual-voltage lamp control for prolonged lamp life, and a three-conductor power cable.

The stop-frame control, to provide prolonged display of a single frame, automatically positions a heat filter to protect the film no matter how long the motion is stopped. The stop-frame button can be slipped into a locked position where lengthy display is required.

The projector uses a low-voltage diacloric lamp. Lamp voltage delivers 21.5 volts in the "high" position and 18 volts where a lower level of illumination will suffice. Lamp filament design delivers about forty percent greater illumination than previous 8mm projectors. Pictures may be projected in a normally lit room and compare in screen brilliance with film projected on a 16mm motion picture projector. On the "low" light setting, lamp life is extended up to five times while maintaining a brilliance equal to previous projectors.

The film cartridge accommodates 56 feet of super-8mm film for a running time of approximately four minutes. This has been particularly suitable for the showing of "single concept" training and sales films. The Deluxe 810 is 9½ inches wide, 8 inches deep and 5½ inches high, little larger than an ordinary telephone. It weighs 11 pounds. It is manufactured and marketed by the Commercial and Educational Division, Technicolor Corporation.

Arlene Potts Joins Amro

PHILADELPHIA—Mrs. Arlene Potts, theatrical designer, is now associated with the Amro Decorative Company and is also handling the affairs of the company.



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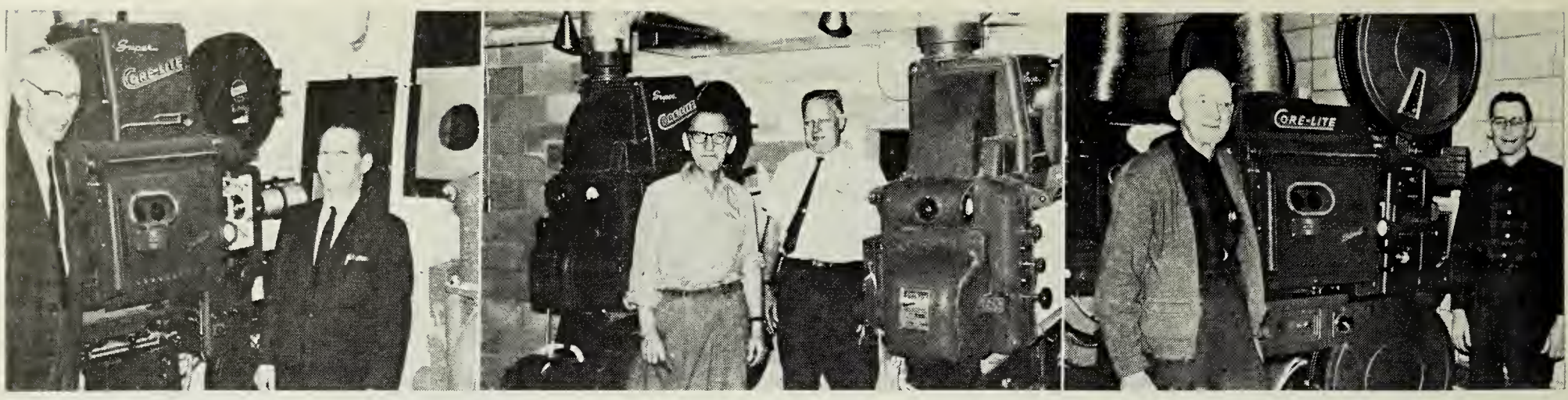
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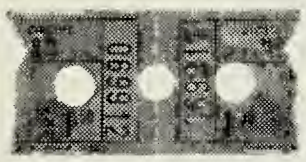
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Ashcraft Super Core-Lite arc lamps have a way of bringing smiles to the people they come in contact with: (from left to right) Tommy Fisher, Cincinnati manager for National Theatre Supply and Mitchel Blachschlager, owner of the Academy Drive-In; Owner Sam Kantor of Indianapolis' new S-31 Drive-In and B. N. Peterson of NSS; Paul M. Merrill and Joe Williams in projection booth of the New Holiday theatre, Ft. Wayne.



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Color Film Researcher To Receive SMPTE Award

NEW YORK—Dr. Wesley T. Hanson. Jr., assistant director, research laboratories, Kodak Park, Eastman Kodak Company, Rochester, New York. has been selected by the Society of Motion Picture and Television Engineers as its recipient of the 1966 Progress medal award. The Progress medal award is the premier award of the SMPTE.

It is the purpose of this award to do honor to the individual by recognizing outstanding technical contributions to the progress of long-term engineering phases in motion pictures and/or television. Such contributions must result in significant advances in the development of these technologies.

The contributions made to these technologies by W. T. Hanson have been in the field of photographic materials and processing components and procedures. He has enabled significant advances to be made in the field, predominantly as regards the aspect of the degree of perfection in monochrome photography.

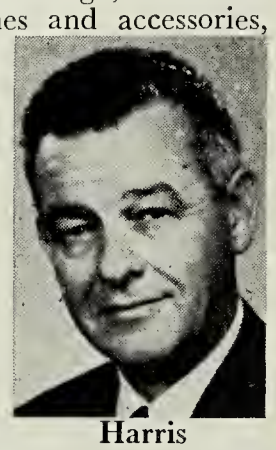
The concept of so-called "colored couplers" to eliminate the unwanted dye absorptions in motion picture color negatives made possible color motion picture positives of significantly improved quality and with added "realism." Dr. Hanson's work in this field was an outstanding contribution to the progress of motion picture color photography whether viewed on a screen of a television cathode ray tube.

In addition, Dr. Hanson was responsible for much work on the improvement of couplers and other components used in the manufacture and processing of color films. Many of these advances have contributed in a very real sense to progress in the technology of the field over a period of more than twenty years.

Dr. Hanson is a native of Carrollton, Georgia. He received his B.S. and M.S. degrees from the University of Georgia and in 1934 his Ph.D. in chemistry from the University of California, joining the Eastman Kodak Co. that same year. The presentation of this award to Dr. Hanson will be made Oct. 3, 1966 at a special awards luncheon to be held on the occasion of the society's week-long 100th semi-annual technical conference and equipment exhibit in Los Angeles.

Cretors Appoints Harris as VP

NASHVILLE—Charles Cretors, president of Cretors & Company, Chicago, manufacturers of popcorn machines and accessories, has announced the appointment of Rufus Harris as vice-president and director of sales. Henry Cretors will assist Harris in directing sales for the company.



Harris

In announcing the appointment, Cretors stated, "I feel we are indeed fortunate in bringing into our organization to direct the international sales of Cretors machines, a man with the long experience, extending over more than 21 years, in all facets of the popcorn industry. Knowing all the problems of the industry, he is in a position to be of great assistance to our dealers and, through them, to the thousands of users of Cretors equipment."

Harris stated, "I consider it a great privilege to be associated with Charles Cretors and with my many friends in the Cretors organization and in the popcorn industry. I will be working closely with Mr. Cretors in the continuing development of new models and products to provide even greater profits to users."

Harris, who will make his headquarters in Nashville, Tennessee is a past director of the National Association of Concessionaires and has been active in the National Association of Popcorn Manufacturers and at conventions of associated industries.

Colbert Heads Tors Studio

MIAMI, FLA.—Appointment of Stanley Colbert as vice-president in charge of production at company's Miami studios was announced by Ivan Tors, president of Ivan Tors Films, Inc., and Howard B. Chapman, president of Tors Miami Studios.

Colbert, whose own company was under exclusive long-term deal with Columbia Pictures Corp., secured release following producing chores on Tors-Columbia production "Birds Do It," and with understanding he would continue involvement in additional Tors-Columbia projects planned for production at the Miami facility.

Pepsi Names Cox

NEW YORK—Robert Vinsant Cox has been named vice president-director of public relations for the Pepsi-Cola company. He was formerly director of national accounts for Pepsi-Cola.

Mr. Cox joined the company in September 1962 as brand manager for Low Calorie cola. In September 1963, he was appointed new products manager.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **AMERICAN SEATING CO.**, Theatre Chairs
- ☐ **ASHCRAFT MFG. CO., C. S.**, Projection Lamps, High Reactance Multi-Phase Rectifiers
- ☑ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.**, Theatre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.**, Lorraine Arc Carbons
- ☐ **EASTMAN KODAK CO.**, Eastman Films
- ☐ **EPRAD, INC.**, Hot-Shot In-Car Heaters, All-Transistor Optical Sound Amplifier System
- ☐ **GRIGGS EQUIPMENT, INC.**, "Push-Back" Chairs
- ☐ **HEYER-SHULTZ, INC.**, Metal Reflectors
- ☐ **KNEISLEY ELECTRIC CO.**, Silicon Stacks, Sil-Tubes, Silicon Rectifiers
- ☐ **KOLLMORGEN CORP.**, Projection Lens
- ☐ **MASSEY SEATING CO.**, Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY CO.**, Theatre Equipment and Supplies, American Theatre Chairs
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco All Transistor Sound System
- ☐ **NOVELTY SCENIC STUDIOS, INC.**, Decoration, Wall Coverings
- ☐ **STRONG ELECTRIC CORP., THE**, Futura Arc Lamps
- ☐ **TECHNIKOTE CORP.**, XR-171 Screens, Drive-In Screen Paint
- ☐ **T.E.D.A.**, Theatre Equipment Dealers Association
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- ☐ **XETRON DIV., CARBONS, INC.**, Xetron Lamp houses, Power Supplies

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ISSUE OF SEPTEMBER 14, 1966

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Pepsi To Stress Diversification; Introduces New Chocolate Drink

NEW YORK—The first national chocolate drink—Devil Shake—was introduced by Pepsi-Cola Company at a press conference in the Regency Hotel.

James B. Somerall, president and chief executive officer of Pepsi-Cola, said that Devil Shake—a milk-based chocolate drink—will be marketed initially within three weeks through food stores and vending outlets in metropolitan New York, Long Island, Westchester, New Jersey and Allentown, Pa. Plans are underway for distribution in other markets.

Somerall said the major market is children between the ages of 5 and 19. Youngsters from 13 to 19 are the heaviest per capita consumers of soft drinks, while children under 13 are the heaviest users of milk-based products.

By appealing to the 5-to-19 year-old group, he noted, "we attract the major potential purchasers of our products."

Somerall added: "Of course we are not going to forget our other customers. We all know that there are millions of people in this country between 20 and 60 who have a lot of money to spend on new products. We have packaging and promotions for Devil Shake that appeal to them too."

Charles Davis, president of Pepsi-Cola Metropolitan Bottling Company of New York City, said: "We at Metro are quite excited over the sales possibilities of Devil Shake and happy to have the opportunity to introduce this new product in the New York market."

Product manager Dave Jones commented that chocolate is one of the most popular flavors in the United States, whether the product is cake, ice cream or candy.

He said Devil Shake is "the closest thing to a natural flavor—and has a long shelf-life." This is achieved with a hydrostatic sterilizer or a retort which heats the packaged drink under carefully controlled conditions in the range of 245 to 250 F.

Jones said the name—Devil Shake—was selected because "it suggests fun and fantasy, a devil-may-care attitude reminiscent of James Bond and other camp characters so widely admired by teen-agers as well as adults."

Some 15 to 20 hydrostatic plants, and 40 to 50 retort facilities around the country would be needed for effective national distribution. Pepsi-Cola will therefore franchise bottlers for production territories.

Devil Shake contains non-fat dry milk, chocolate, sugar, artificial flavoring and specially-treated water. "It is less filling than fresh chocolate milk, chocolate syrups and powders mixed with milk," Mr. Jones noted.

In addition, Devil Shake is more convenient to use than syrups or chocolate products in aerosols. To use Devil Shake, the consumer merely shakes and opens the packages—and then pours the contents into a glass.

Somerall stressed that Devil Shake is a new product, not just another flavor. It represents Pepsi-Cola Company's commitment to diversification and change.

Somerall pointed out that bottled chocolate drinks currently represent only about 1% of the total soft drink market. In 1963, about 12 million cases of chocolate drinks were marketed. This increased to 18–20 million in 1964, and again last year—probably close to 25 million.

Court Upholds Ballantyne on Patent Infringement

OMAHA, NEB.—The United States District Court at Dayton, Ohio, has entered judgment in the case of Ballantyne Instruments and Electronics, Inc. vs. Chester Wagner and Henny Penny Corporation. This case was filed by Ballantyne against Wagner and Henny Penny in 1961 and involved the question of whether the Ballantyne Flavor-Crisp method of deep fat pressure frying infringed any valid claims of Wagner patent 2,778,736.

Previously, in May, 1965, the United States Court of Appeals for the Sixth Circuit held that Claim 1 of the Wagner patent was invalid as covering a cooking method which was known and published in QUANTITY COOKERY by Treat and Richards several years before Wagner filed his patent application.

After trial on Claims 2 and 3 of the Wagner patent, the District Court, while holding these patent claims valid, found Ballantyne free of infringement for the reason that Ballantyne "has not used, nor actively induces any others to use, the particular cooking method defined by Wagner Claims 2 and 3." Ballantyne "has always used, and has always taught others to use, its Flavor-Crisp apparatus so that the lid would be closed and the food cooked under pressure immediately after all the food is placed into the hot oil."

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Appointments Announced By Bell & Howell

CHICAGO, ILL.—The appointment of Edward P. Subler to the position of director of advertising and sales promotion has been announced by Carl G. Schreyer, president of Bell & Howell's Photo Sales Company.

Subler comes to Bell & Howell from Westinghouse where he was merchandising manager of the Consumer Products Group in Pittsburgh, Penna.—a position held for the past four years. During a 16-year career with Westinghouse, he worked extensively in the areas of merchandising, advertising, and sales promotion.

In the new position at Bell & Howell, Subler will play a key role in directing the marketing communications effort of the Photo Sales Company.

Subler was graduated from Denison University where he specialized in economics.

Robert C. Lundquist has been appointed manager of public relations, it was announced today by Carl G. Schreyer, president of Bell & Howell's Photo Sales Company.

Lundquist comes to Bell & Howell after spending over four years with Eastman Kodak where he had the publicity responsibility for their Motion Picture and Education Markets Division.

In the new position at Bell & Howell, he will report to the director of advertising and sales promotion and will work closely with all facets of marketing communications—including advertising and sales promotion.

Lundquist was graduated from the University of Wisconsin in 1962 where he specialized in marketing and advertising. He also served three years in the Navy as photo-journalist.

Snap Goes The New Face



The old . . .



and the new . . .

YOUNGSTOWN, OHIO—To update The Uptown, less went on than meets the eye. Only at street level was there structural involvement in this modernization; specifically, the gingerbread second story of this theatre was not touched, but was simply screened out of sight. The C/S decorative refacing screen that does the trick is virtually just snapped in place over the existing structure, thereby saving fuss, bother, and expense in theatre renovation.

C/S refacing screens, which are aluminum, are supplied in a limitless variety of screen patterns, and in a range of clear or color finishes, allowing complete individuality in renovation design. For The Uptown, the C/S screen was furnished in a bright, natural aluminum finish, in a pleasing Twill pattern. The jet black vertical mullion covers add handsome color accent, and with their strong vertical lines, lend impression of height to the theatre facade.

The combination of C/S decorative screen, a brightened-up marquee, and an attractive new entranceway give The Uptown a spanking new, up-to-the minute appearance, entirely inviting to the theatre patron. In short, a modern theatre, as far removed from its old shabbiness as today's film entertainment from the old "silents."

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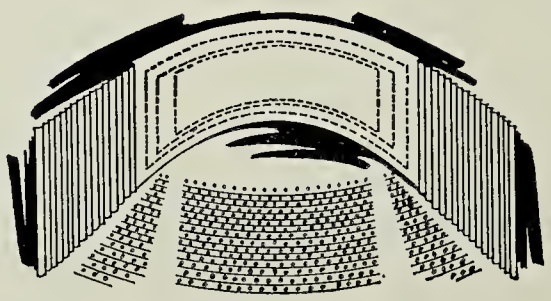
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KEEPING PACE WITH PROGRESS

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SEPT. 14, 1966 SECTION TWO
VOL. 76, No. 5

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Halliday, Lisa Danlely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English

6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles

6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
6515 **MAGIC WEAVER, THE**—(C)—Fairy Tale
NIGHTMARE CASTLE—Barbara Steele
6605 **OH! THOSE MOST SECRET AGENTS**—(C)—Franco and Ciccio
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers

6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house

6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made

6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blair—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English

6524 **KING AND COUNTRY**—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English-Landav

6615 **LA DOLCE VITA**—D—175m.—Marcello Mastrolanni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... UA
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
Alice In Wonderland In Paris .. A1 Misc.
All Men Are Apes ..... Misc.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
●Alvarez Kelly ..... Col.
Ambush Bay ..... A3 UA
American Dream, An ..... WB
And Now Miguel ..... A1 U

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

- Any Wednesday ..... WB
Apache Uprising ..... A2 Par.
- Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
- Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.

B

Ballad of Love, A ..... For.
Bambi-Re. ..... A1 BV
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
- Bandit, The ..... U
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
Beach Ball ..... B Par.
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bedford Incident, The .....A2 Col.
- Bible, The ..... A1 Fox
Big T.N.T. Show, The ..... A2 AI
Big Hand for the Little Lady, A A2 WB
- Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Emb.
Blindfold ..... A2 U
Blood And Black Lace ..... B AA
Blood Bath ..... AI
- Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... Fox
Boeing—Boeing ..... B Par.
- Bolshoi Ballet 67 ..... Par.
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
- Bullwhip Griffin ..... BV
Bunny Lake Is Missing ..... A3 Col.
Butterfield 8-Re. ..... MGM

C

- Camelot ..... WB
- Caper Of The Golden Bulls, The .. Emb.
- Caprice ..... Fox
- Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re..... MGM
Cave Of The Living Dead ..... For.
Cavern, The ..... A2 Fox
Chamber Of Horrors ..... A3 WB
- Champagne Murders, The ..... U
Chase, The ..... A3 Col.
- Chubasco ..... WB
Cinerama's Russian Adventure . A1 Misc.
Cincinnati Kid, The ..... B MGM
- Circus of Blood ..... AIP
City of Fear ..... B AA
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
- Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
- Cool Ones ..... WB
- Covenant With Death, A ..... WB
- Countess From Hong Kong, A .... U
- Crazy Quilt ..... Cont.
Curse of the Voodoo ..... B AA

D

- Dangerous Days of Kiowa Jones .. MGM
Daydreamer, The ..... A1 Emb.
- Dead Heat On A Merry-Go-Round .. Col.
- Deadlier Than The Male ..... U
- Deadly Affair, The ..... Col.
- Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
- Devil In Love, The ..... WB
- Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
- Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
- Disk-O-Tek Holiday ..... AA
- Divorce Amercan Style ..... Col.
- Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
- Doctor Dolittle ..... Fox
- Doctor, You've Got To Be Kidding . MGM
Dr. Goldfoot And The Bikini Machine ..... A2 AI
- Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
- Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... AI UA
- Double Man ..... WB
- Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

Ecco ..... AI
EL CID-Re ..... A1 AA
- El Dorado ..... Par.
- El Greco ..... Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
- Enter Laughing ..... Col.

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

CIRCUS OF BLOOD—(C)—Christopher Lee
DR. GOLDFOOT AND THE GIRL BOMBS—(WS; C)—Vincent Price, Fabian
6608 **FRANKENSTEIN CONQUERS THE WORLD**—Nick Adams
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
6607 **TARZAN AND THE VALLEY OF GOLD**—(PV; C)—Mike Henry, Nancy Kovack
TOKYO OLYMPIAD—(C; S)—Documentary
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
WAR—ITALIAN STYLE—Buster Keaton
6602 **WHAT'S UP TIGER LILY?**—(C; S)—Woody Allen

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 **UGLY DACHSHUND, THE**—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
188 **FOLLOW ME, BOYS**—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
67005 **BIRDS DO IT**—C—95m.—(C)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England
66028 **BORN FREE**—D—94m.—(PV; TC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karisol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
66020 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention
66031 **MYSTER OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Dallah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made
66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing Import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
DEAD HEAT ON A MERRY-GO-ROUND—(C)—James Coburn, Camilla Sparv, Aldo Ray
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
67008 **RAGE**—(TC)—Glenn Ford, Stella Stevens
67004 **RINGS AROUND THE WORLD**—(C)—Don Ameche
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting Import—English-made
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately Interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

COMEDY MAN, THE—Kenneth More, Cecil Parker
CRAZY QUILT—Tom Rosqui, Ina Mela
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GITI**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; C)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat Import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Benquell
612 **JACK FROST**—(C)—Natalya Sedykh—Soviet-made
MAD MONSTER PARTY—(Animagic) Boris Karloff
621 **O.S.S. 117 MISSION FOR A KILLER**—(CS)—Frederick Stafford—French-made
613 **PISTOL FOR RINGO**—(C)—Montgomery Wood—Italian-made
617 **ROMEO AND JULIET**—(C)—Margot Fonteyn, Rudolf Nureyev—English-made
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Daliah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
616 **WHERE THE BULLETS FLY**—(C)—Tom Adams—English-made

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
GIGI—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences

Escape By Night ..... A2 AA
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.
●Fahrenheit 451 ..... U
Faster Pussycat, Kill, Kill ..... Misc.
Father Of A Soldier ..... For.
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The .... BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Finger On the Trigger ..... AA
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Follow Me, Boys ..... BV
●Fortune Cookie, The ..... UA
●Fort Utah ..... Par.
●Frankenstein Conquers The World .. AIP
●Frankenstein Created Woman ..... Fox
Frankenstein Meets the Space Monsters ..... AA
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... Col.
●Funeral In Berlin ..... Par.
●Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... U
●Georgy Girl ..... A4 Col.
Ghidrah, The Three-Headed Monster ..... A2 Cont.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Giti ..... A1 EMB
Glass Bottom Boat, The ..... A2 MGM
●Gnomobile, The ..... BV
●Good, The Ugly and the Bad, The .. UA
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Sioux Massacre, The .... A2 Col.
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

Hamlet ..... UA
●Happiest Millionaire, The ..... BV
Harper ..... A3 WB
Harum Scarum ..... A2 MGM
●Hawaii ..... UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hill, The ..... A4 MGM
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
●Hotel Paradiso ..... A3 MGM
How Not To Rob A Department Store ..... For.
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
Human Duplicators ..... AA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... U
●Is Paris Burning? ..... Par.
Italiano Brava Gente ..... A3 EMB
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

●Jack Frost ..... EMB
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.

Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

●Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King And Country ..... A3 AIP
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
King Rat ..... A3 Col.
●Kiss the Girls and Make Them Die..Col.
Kwaidan ..... A2 Cont.

L

La Boheme ..... A2 WB
La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Fuga ..... C For.
La Visita ..... For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
●Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
●Liquidator, The ..... A3 MGM
●Little Prince And The
Eight-Headed Dragon, The ..... Col.
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... Emb.
Loved One, The ..... B MGM
●Luv ..... MGM

M

Macabro ..... AIP
Mad Executioners, The ..... A2 Par.
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademolselle ..... C For.
●Magic Weaver, The ..... A1 AA
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Male Companion ..... A3 For.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The ..... Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... Cont.
Merry Wives of Windsor, The .. A2 For.
Mickey One ..... A3 Col.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
●Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
Moonwolf ..... AA
Morgan ..... A3 For.
Mozambique ..... B For.
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murder In Mississippi ..... Misc.
●Murderers' Row ..... Col.
Mutiny In Outer Space ..... AA
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Nanny, The ..... A3 Fox
Nevada Smith ..... A3 Par.
Never Too Late ..... A3 WB
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... Emb.
North By Northwest-Re ..... A3 MGM
●Not With My Wife, You Don't .... WB

O

●Oh Dad, Poor Dad, Mama's
Hung You in the Closet and
I'm Feeling So Sad ..... Par.

6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV; MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western melter for the action program
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
6706 **MISTER BUDDWING**—James Garner, Jean Simmons, Suzanne Pleshette
ONCE UPON A TIME—(TC)—Sophia Loren, Omar Sharif
ONE SPY TOO MANY—Robert Vaughn, David McCallum
PENELOPE—(PV; MC)—Natalie Wood, Dick Shawn, Peter Falk
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
SPINOUT—(MC; PV)—Elvis Presley
6705 13—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5330 (10-6-65)—Okay entry for teen set
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

ARRIVEDERCI, BABY!—(PV; TC)—Tony Curtis, Rosanna Schiafino

BOLSHOI BALLET 67—(TC)—Bolshoi Ballet
DEADLY BEES, THE—(TC)—**Suzanne Leigh, Frank Finlay**—English-made
EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
FUNERAL IN BERLIN—(C)—**Michael Caine, Eva Renzi**
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
IS PARIS BURNING?—(PV)—**Kirk Douglas, Leslie Caron**
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
RED TOMAHAWK—(TC)—**Howard Keel, Joan Caulfield**
SECONDS—Rock Hudson, Salome Jens
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
SWINGER, THE—(TC)—**Tony Franciosa, Ann-Margaret**
WARNING SHOT—(TC)—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
BLUES FOR LOVERS—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

BIBLE, THE—(70mm; DC)—Peter O'Toole, Ava Gardner, John Huston
CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented In Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cute satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

AFTER THE FOX—(C)—Peter Sellers, Victor Mature
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds, Tanya Lopert

- ●Oh! Those Most Secret Agents AA
- ●Omicron ..... Cont.
- ●One Spy Too Many ..... MGM
- Once Upon An Island (Crazy Paradise) ..... AA
- ●Once Upon A Time ..... MGM
- One-Eyed Jacks-Re. ..... A3 Para.
- ●One Million Years B. C. ..... Fox
- Operation C.I.A. ..... A2 AA
- Oscar, The ..... B EMB
- Othello ..... A2 WB
- ●O.S.S. 117—Mission For A Killer ... EMB
- Our Man Flint ..... B Fox
- Out of Sight ..... A2 U

P

- Pad, The (And How To Use It) .. A3 U
- Paradise, Hawaiian Style ..... A1 Par.
- Party's Over, The ..... AA
- Patch of Blue, A ..... A3 MGM
- ●Penelope ..... MGM
- Picture Mommy Dead ..... A3 Emb.
- Pilgrimage For Peace ..... Misc.
- Pinocchio In Outer Space ..... A1 U
- ●Pistol For Ringo ..... EMB
- Place Called Glory, A ..... A2 Emb.
- Plague of the Zombies, The .... A2 Fox
- Plainsman, The ..... A1 U
- Planet of the Vampires, The A2 A1
- ●Prehistoric Women ..... Fox
- ●Privilege ..... U
- ●Professionals, The ..... Col.
- ●Projected Man, The ..... U
- Promise Her Anything ..... A3 Par.
- Psychopath, The ..... A2 Par.
- Pussycat Alley ..... For.

Q

- Queen of Blood A1 A1
- ●Quiller Memorandum, The ..... Fox

R

- Racing Fever ..... B AA
- ●Rage ..... Col.
- Rare Breed, The ..... A1 U
- Ravagers, The ..... For.
- Rasputin—The Mad Monk ..... B Fox
- Red Line 7000 ..... B Par.
- ●Red Tomahawk ..... Par.
- ●Reluctant Astronaut, The ..... U
- Reptile, The ..... A2 Fox.
- Return From The Ashes ..... A3 UA
- Return of Mr. Moto ..... B Fox
- ●Return Of The Gunfighter ..... MGM
- ●Return of the Seven ..... UA
- Ride Beyond, Vengeance ..... A3 Col.
- ●Rings Around The World ..... A1 Col.
- ●River of Dollars, A ..... UA
- ●Romeo and Juliet ..... EMB
- ●Run For Your Wife ..... AA
- Russians Are Coming, The ..... A1 UA

S

- ●Sailor From Gibraltar ..... UA
- Salto ..... For.
- ●Sand Pebbles, The ..... Fox
- Sands of Beersheba ..... For.
- Sandra ..... For.
- Sands of The Kalahari ..... A3 Par.
- ●Scorpio Letters, The ..... MGM
- 2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
- ●Seconds ..... B Par.
- Secret Agent Fireball A2 A1
- Secret Agent Super Dragon .... A3 For.
- Secret Of Magic Island, The-Re. .. Emb.
- Secret Of My Success, The .. A2 MGM
- Secret Seven, The ..... A1 MGM
- Seven Slaves Against The World A2 Par.
- Seven Women ..... B MGM
- ●Shakespeare Wallah ..... A3 Cont.
- Shane-Re ..... A2 Par.
- Shop on Main Street, The ..... A3 For.
- ●Shoot Loud, Louder, I Don't Understand ..... EMB
- Silencers, The ..... B Col.
- Singing Nun, The ..... A1 MGM
- Situation Hopeless But Not Serious ..... A2 Par.
- Sleeping Beauty, The ..... A1 For.
- Sleeping Car Murder, The ..... B For.
- Slender Thread, The ..... A2 Par.
- Smoky ..... A1 Fox
- Son Of A Gunfighter ..... A1 MGM
- Sound Of Music, The ..... A1 Fox
- Space Flight IC-1 ..... B Fox
- ●Spinout ..... A1 MGM
- ●Spirit Is Willing, The ..... Par.
- Spy In Your Eye A2 A1
- Spy Who Came In From The Cold, The ..... A3 Par.
- ●Spy With A Cold Nose ..... EMB.
- Spy With My Face, The ..... B MGM
- Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
●Swinger, The ..... B Par.

T

Taffy And The Jungle Hunter .. A1 AA
●Taming of the Shrew, The ..... Col.
●Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
Ten Little Indians ..... A3 For.
●10:30 P.M. SUMMER ..... UA
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terrornauts, The ..... Emb.
● Texas Across The River ..... U
That Man In Istanbul ..... A3 Col.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. MGM
This Property Is Condemned .... B Par.
●Thoroughly Modern Millie ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered . Cont.
Time Of Indifference ..... B Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
Underworld Informers ..... A2 Cont.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
Village Of The Giants ..... B Emb.
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
War Lord, The ..... A3 U
●War—Italian Style ..... AIP
●Warning Shot ..... Par.
●Way, Way Out ..... Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
●What's Up Tiger Lilly? ..... AIP
●Where The Bullets Fly ..... Emb.
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Winter A-Go-Go ..... A2 Col.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
You Must Be Joking ..... A2 Col.
●You Only Live Twice ..... UA
●Young Warriors ..... U
Young World, A ..... C For.

FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
GOOD, THE UGLY AND THE BAD, THE—Clint Eastwood, Lee VanCleef, Eli Wallach
HAWAII—(PV; C)—Julie Andrews, Max Von Sydow—Mirisch
HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurenttis
MARAT/SADE—Royal Shakespeare Company
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mia Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(C)—Brian Bedford, James Farentino, Julie Somers—5434 (8-19-66) New faces brighten comedy loaded with pathos
6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release
6622 **PLAINSMAN, THE**—OD—92m.—(C)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

6624 **APPALOOSA, THE**—(TS; TC)—Marlon Brando, John Saxon
BANDIT, THE—(TC)—Jack Lord, Melodie Johnson
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
6623 **LET'S KILL UNCLE**—(TC)—Nigel Green, Mary Badham
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Haliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS. — DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented In Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5344 (11-3-65)—Amusing filmization
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards
CAMELOT—(C)—Vanessa Redgrave, Richard Harris
CHUBASCO—(C)—Christopher Jones, Richard Egan
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon

DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
TRIPLE CROSS—Christopher Plummer, Romy Schnelder
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions
ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Modately amusing Import—French-made; English titles—Artixo
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone
RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SLEEPING CAR MURDER, THE—MD—90m.—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting, import—French-made; English titles—Seven Arts
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myrlad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6605 Oh! Those Most Secret Agents .....April
(Franco & Ciccio)
6604 The Party's Over .....April
(Oliver Reed, Louise Sorel)
6606 Moonwolf .....May
(Carl Moehner)
6608 Disk-O-Tek Holiday .....June
(Freddy & The Dreamers)
6607 Once Upon An Island .....June
(Hans W. Petersen)

American-International

6604 Ghost In The Invisible Bikini .....April
(Tommy Kirk, Deborah Walley)
6615 La Dolce Vita (Reissue) .....April
(Marcello Mastroianni, Anita Ekberg)
It's a Sick, Sick World .....April
(Narrated by Vincent Price)
6603 The Great Spy Chase .....May
(Bernard Blair)
6607 Tarzan and The Valley Of Gold .....May
(Mike Henry)
6609 The Girl Getters .....May
(Oliver Reed, Jane Merrow)
6608 Frankenstein Conquers The World .....June
(Nick Adams)
6605 Fireball 500 .....June
(Frankie Avalon, Annette Funicello)
6611 Wild Angels .....July
(Peter Fonda, Nancy Sinatra)
6612 Bang, Bang You're Dead August
(Tony Randall, Terry Thomas)
6602 What's Up Tiger Lilly? .....September
(Woody Allen)

Buena Vista

157 Mary Poppins (Reissue) .....June
(Julie Andrews)
186 Lt. Robin Crusoe, U.S.N. .....July
(Dick Van Dyke, Nancy Kwan)

Columbia

66028 Born Free .....April
(Bill Travers)
66029 Ride Beyond Vengeance .....April
(Chuck Connors)
66027 The Trouble With Angels .....April
(Rosalind Russell, Hayley Mills)
66031 Mystery Of Thug Island .....May
(Guy Madison, Peter Van Eyck)
66008 Brigand Of Kandahar .....May
(Ronald Lewis)
66030 Guns Of Navarone (Reissue) .....May
(Gregory Peck, David Niven, Anthony Quinn)
The Texican .....June
(Audie Murphy)
67002 Three On A Couch .....June
(Jerry Lewis, Janet Leigh)
66025 Traitor's Gate .....June
(Gary Raymond)
67001 Lost Command .....July
(Anthony Quinn, Michele Morgan)
67005 Birds Do It .....August
(Soupy Sales)
67004 Rings Around The World .....August
(Don Ameche)
67003 Walk, Don't Run .....August
(Cary Grant)
67006 The Man Called Flintstone .....August
(Cartoon Feature)
67007 Kiss The Girls And Make Them Die September
(Michael Connors, Dorothy Provine)
67008 The Rage .....September
(Glen Ford, Stella Stevens)
67011 The Wrong Box .....September
(John Mills, Ralph Richardson)

Continental
(Walter Reade-Sterling, Inc.)

Contest Girl .....April
(Janette Scott)
Gulliver's Travels Beyond The Moon ....June
(Feature Cartoon)
McGuire, Go Home .....June
(Dirk Bogarde)
Gypsy Girl .....July
(Hayley Mills)
Dr. Who and The Daleks .....August
(Peter Cushing)

Embassy

604 Billy The Kid VS Dracula .....April
(Chuck Courtney)
605 Jesse James Meets Frankenstein's Daughter .....April
606 The Cat .....May
(Peggy Ann Garner)
608 A Man Called Adam .....July
(Sammy Davis, Jr.)
609 A Place Called Glory .....July
(Lex Barker)
607 The Tramplers .....August
(Joseph Cotten, Gordon Scott)
610 An Eye For An Eye .....August
(Robert Lansing)
611 The Main Chance .....August
(Gregoire Aslan, Tracy Reed)
614 Picture Mommy Dead .....August
(Don Ameche, Martha Hyer)
603 The Daydreamer .....August
(Paul O'Keefe, Hayley Mills)
612 Jack Frost .....September
(Soviet Fairy Tale)

MGM

6618 Hold On! .....April
(Herman's Hermits)
6619 North By Northwest (Reissue) .....April
(Cary Grant)
6617 The Singing Nun .....April
(Debbie Reynolds)
6607 The Alphabet Murders .....May
(Tony Randall)
6621 Son Of A Gunfighter .....May
(Russ Tamblyn)
6622 Tiko and The Shark .....May
(All Tahitian Cast)
6623 The Secret Seven .....May
(Tony Russel)
6625 Around The World Under The Sea .....June
(Lloyd Bridges, Shirley Eaton)
6626 Maya .....June
(Clint Walker, Jay North)
6627 The Glass Bottom Boat .....July
(Doris Day, Rod Taylor)
6628 Lady L .....August
(Sophia Loren, Paul Newman)
6701 Marco The Magnificent .....September
(Horst Buchholz, Anthony Quinn, Omar Sharif)
6702 One Spy Too Many .....September
(Robert Vaughn, David McCallum)
6703 Cat On A Hot Tin Roof—Reissue ..September
(Elizabeth Taylor, Paul Newman)
6704 Butterfield 8—Reissue .....September
(Elizabeth Taylor, Laurence Harvey)

Paramount

6525 The Naked Prey .....April
(Cornel Wilde)
R6524 The Ten Commandments—(Reissue) ....April
(Charlton Heston)
6527 Last Of The Secret Agents .....May
(Allen and Rossi)
6526 Night Of The Grizzly .....May
(Clint Walker)
R6535 Come Blow Your Horn—(Reissue) .....May
(Frank Sinatra)
R6536 All The Way (Reissue of "The Joker Is Wild" .....May
(Frank Sinatra)
R6537 One-Eyed Jacks (Reissue) .....May
(Marlon Brando)
6531 Paradise—Hawaiian Style .....June
(Elvis Presley)
R6529 The Bellboy—(Reissue) .....June
(Jerry Lewis)
6530 The Psychopath .....June
(Patrick Wymark)
R6528 Visit To A Small Planet—(Reissue) .....June
(Jerry Lewis)
6532 Nevada Smith .....July
(Steve McQueen, Suzanne Pleshette)
6533 Assault On A Queen .....August
(Frank Sinatra)
6534 This Property Is Condemned .....August
(Natalie Wood)
6602 Waco .....September
(Howard Keel, Jane Russell)

20th Century-Fox

602 The Flight of The Phoenix .....April
(James Stewart)
608 Rasputin—The Mad Monk .....April
(Christopher Lee)
609 The Reptile .....April
(Noel Willman)
606 The Murder Game .....April
(Ken Scott)
607 Weekend At Dunkirk .....May
(Jean Paul Belmondo, Catherine Spaak)
610 Stagecoach .....June
(Ann-Margret, B. Cummings)
611 Modesty Blaise .....July
(Monica Vittl, Dirk Bogarde)
616 Batman .....August
(Adam West, Burt Ward)
615 How To Steal A Million .....August
(Peter O'Toole, Audrey Hepburn)
617 Smoky .....September
Fess Parker)

United Artists

6606 Cast A Giant Shadow .....April
(Kirk Douglas)
6601 A Thousand Clowns .....April
(Jason Robards)
6609 Duel At Diablo .....May
(James Garner, Sidney Poitier)
6605 Frankie and Johnny .....May
(Elvis Presley)
6611 Boy Did I Get A Wrong Number .... ..June
(Bob Hope)
6613 What Did You Do In The War Daddy? July
(James Coburn, Dick Shawn)
6612 The Russians Are Coming
The Russians Are Coming .....June
(Carl Reiner, Alan Arkin)
6608 Don't Worry We'll Think Of A Title ....June
(Morey Amsterdam)
6614 Namu, The Killer Whale .....August
(Robert Lansing)
6615 Ambush Bay .....September
(Hugh O'Brian, James Mitchum)

Universal

6607 A Man Could Get Killed .....April
(James Garner, Sandra Dee)
6608 Johnny Tiger .....April
(Robert Taylor)
6609 The Ghost and Mr. Chicken .....May
(Don Knotts)
6610 Gunpoint .....May
(Audie Murphy)
6613 And Now Miguel .....June
(Guy Stockwell)
6614 Out Of Sight .....June
(Jonathan Daly)
6615 Blindfold .....June
(Rock Hudson, Claudia Cardinale)
6616 Munster, Go Home .....July
(Fred Gwynne, Yvonne DeCarlo)
6617 Incident At Phantom Hill .....July
(Robert Fuller, Joselyn Lane)
6618 Arabesque .....July
(Gregory Peck, Sophia Loren)
6619 The Torn Curtain .....August
(Paul Newman, Julie Andrews)
6620 Beau Geste .....August
(Guy Stockwell, Doug McClure)
6622 The Plainsman .....September
(Don Murray, Abby Dalton)

Warners

558 Stop The World—I Want To Get Off ....May
(Tony Tanner, Millicent Martin)
559 A Big Hand For The Little Lady .....June
(Henry Fonda, Joanne Woodward)
555 Battle Of The Bulge .....July
(Henry Fonda, Robert Ryan)
560 A Fine Madness .....July
(Sean Connery)
561 Who's Afraid Of Virginia Woolf? ....August
(Elizabeth Taylor, Richard Burton)
651 Chamber Of Horrors .....September
(Suzy Parker, Cesare Danova)

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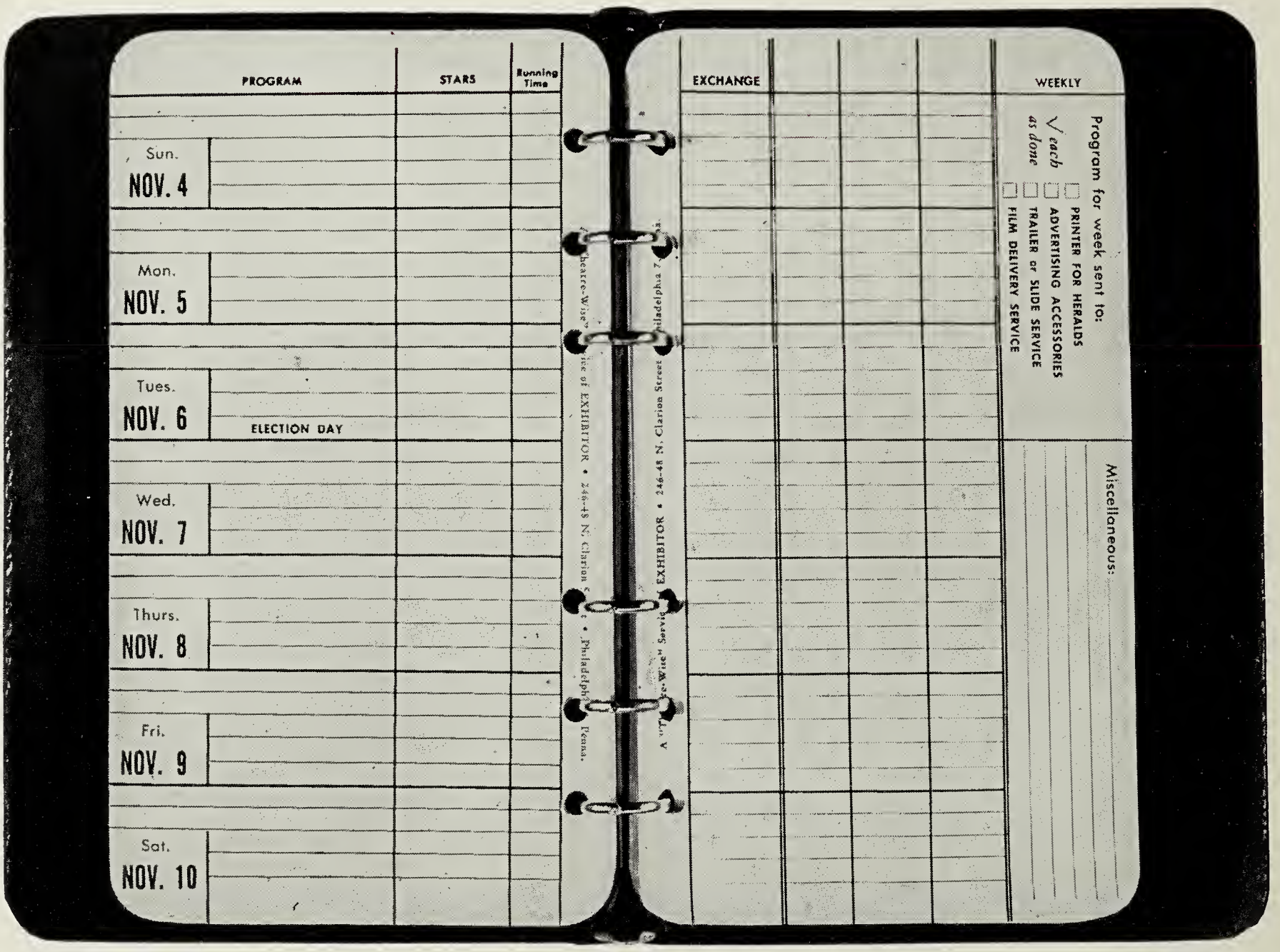
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SEPT. 21, 1966 Volume 76 Number 6

IN THREE SECTIONS • THIS IS SECTION ONE



"Black Tie" Fetes Spark NATO Meet

(See Page 5)

Plan To Counter TV News Barrage

(See Page 8)

Abe Dickstein (photo), 20th-Fox assistant general sales manager, has been appointed director of the 20th-Fox Domestic Sales Trainee School by Joseph M. Sugar, vice-president in charge of domestic sales. See story on page 7.

MESSAGE TO FENCE-STRADDLERS . . . see editorial—page 3

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Volume 76 • No. 6 September 21, 1966 Our 48th Year



MESSAGE TO FENCE-STRADDLERS

IT IS ONLY NATURAL to wish to avoid considering unpleasant facts. It is easier and far more comfortable to pretend that they don't exist. Unfortunately, this nearsighted attitude often allows a bad situation to deteriorate further until problems become insoluble.

All through history we see the effects of complacency in the face of danger. Change is difficult. It requires determination and courage to speak out against a status quo that the majority would rather ignore.

Silence and inaction, however, will guarantee that matters become worse. For too long, the motion picture industry has followed the policy of silence in the face of some business practices that make a mockery of ethical behavior and threaten to undermine an industry that should be embarking on its greatest days.

Many people take the attitude that their voice is unimportant and that others are better equipped to fight such battles. It is a matter of record that important elections have been won and lost on the basis of a single vote, with those who sat at home often complaining the loudest about the results.

Had more people taken an interest in their industry at the time that block booking of films was outlawed, it is quite possible that many of the trade abuses which threaten the industry's future would not have come to pass. How many exhiibtors would be glad to trade the jungle they inhabit today for the relative sanity of block booking?

The Bible tells us that the Lord hardened the heart of Pharoah against the plight of the children of Israel. Experience tells us that He also must have hardened the hearts of some film distributors against the plight of theatremen, particularly those independents in small situations whose power is relatively non-existent.

Many times, exhibitors in situations grossing less than $1,000 per week have been assured by some distribution representative that they would be sold films on a flat rental basis. The industry, they were told, has a very real interest in their welfare and a desire to help them survive. Too often, these promises have been empty, and floods of crocodile tears have been shed as another theatre goes dark forever.

President Kennedy once commented that the businessman who does not earn a profit can not, even in the long run, be a good citizen. Some distributors do not seem to realize that present high percentage demands—particularly to smaller theatres—are placing many exhibitors in this position. They surely have the figures on grosses for their own pictures. They know of situations where exhibitors have been forced to the economic brink by film prices that bear little or no relationship to the grossing potential of theatres. In any other industry, such policies would be labeled "profiteering." In the motion picture industry, it is simply an unpleasant fact of life that people would rather ignore than attempt to correct. The easy way, however, is seldom the right way.

Bernard Baruch's autobiography, "THE PUBLIC YEARS," tells an interesting story about the days of the War Industries Board which operated in 1917–18. The government ran into trouble with the powerful steel industry (a problem that was to be repeated nearly half a century later during President Kennedy's term in office). As businessmen, steel executives clung stubbornly to their right to determine the sales price of their own goods, and the price of steel rose to exorbitant levels in the period of a serious product shortage.

Baruch told the head of U.S. Steel that the government might be forced to take over the company as over-pricing was endangering the war effort. *"But you haven't anyone to run it,"* said Judge Gary, U.S. Steel president. Replied Baruch, *"So we'll get a Second Lieutenant, and when the towns find out why, they will probably present you with your mills brick by brick."* Naturally, the steel industry capitulated.

Exhibition is currently engaged in a war for survival, and all efforts to come to terms with unfair sales policies without resorting to governmental aid seem to have achieved nothing. When, ask exhibitors, will the so-called Justice Department and the Federal Trade Commission come to life?

Like it or not, distribution holds the power of life and death over every theatre. How they wield that power will to a great extent determine the future of the motion picture industry. Ridiculous sales terms for all product—including reissues—to all theatres constitutes irresponsible behavior.

Most distributors, we are sure, want to do the right thing. Of course, they need the cooperation of their customers. Business ethics depend as much upon the buyer as upon the seller. The time for recriminations and discussions about who is to blame for business evils is past. The time has come to look at facts squarely, no matter how unpleasant they may be.

In too many territories, the first-run theatre situation is ridiculous. By threatening law suits, too many theatres that have no business being considered for first-run engagements have entered the bidding wars. Some distributors see this bloody warfare between exhibitors as an easy way to a quick profit, but in the long run it can only cripple the entire industry. These are facts, and exhibitors and distributors alike must face them by taking a stand against unwarranted move-ups and chaotic playoff patterns.

Virtue seldom wins applause, and ethical behavior will never make headlines. But without these qualities, this industry will slide downhill faster and faster. Some of our fence-straddlers must take a stand—even if it means recognizing some unpleasant facts.

A WISE MAN ONCE SAID:

"Doing business without advertising is like winking at a girl in the dark. You know what you're doing, but nobody else does."

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A daughter, **Linda Diane,** was born to **Mr. and Mrs. Roscoe D. Arrington** at Harkness Pavilion, Columbia Presbyterian Hospital, New York. Arrington is an executive trainee with United Artists.

Gold Bands

Julie E. Roberts was married to **Navy Lt. (J.G.) French B. Harvey, Jr.,** at St. Simons Island, Ga. Harvey is the son of **French Harvey,** concessions supervisor and purchasing agent for Florida State Theatres.

Linda C. Thornton, daughter of **Mr. and Mrs. George E. Thornton,** Saugerties, N.Y., was married to **Thomas Gentalien.** The bride's father is president of Thornton Theatres.

Obituaries

Jay Jacob Hornick, 57, for 35 years secretary-treasurer, I. Hirst Enterprises, Philadelphia, died in a Miami Beach, Fla., hospital. He was a member of Variety Club Tent 13. Survivors include his wife, a daughter, and two brothers.

Arthur Judge, 52, former chief of service at Palace, Albany, N.Y., for RKO and Fabian, died suddenly. He was a recent employee of the Albany Water Department. He is survived by his mother and a brother.

G. A. Manos, 71, president of Manos Theatres Corporation, died in Ohio Valley Hospital. He had been in failing health for several years. At the end of World War II, he operated a chain of 20 theatres covering Ohio and portions of western Pennsylvania and northern West Virginia.

Harry Moskowitz, 72, former head of construction and maintenance for Loew's Theatres and MGM, died of a heart attack at his Kew Gardens, Queens, home.

Wayne W. Stephenson, 52, Buena Vista St. Louis branch manager, died in Sacramento where he was vacationing. He is survived by his wife.

MGM Completes Move

NEW YORK—The world headquarters for Metro-Goldwyn-Mayer, Inc., are now located at 1350 Avenue of the Americas (at 55th street), the new MGM Building. The move was effected one year from the date Robert H. O'Brien, president of MGM, and Jerry Minskoff, Sam Minskoff & Sons, issued a joint announcement concerning plans for the MGM Building.

The MGM offices consist of 11 floors totalling more than 100,000 square feet. MGM, including its motion picture, television, music, and record divisions, will occupy the 19th through 29th floors.

John J. McNamara, A.I.A. designed them according to MGM's specifications. In addition, 3,000 square feet on the ground floor will house a private screening room equipped to show motion pictures in every modern technical form.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., SEPT. 19

Counselor Suggests Way To Attract New Blood

DETROIT—Frank E. Graham, head counselor, Sandia High School, Albuquerque, New Mexico, addressed the following letter to the National Association of Theatre Owners:

"I wonder how many high school counselors throughout the United States would know if they were asked, how one prepares for a career in the theatre industry? Who runs the theatres? What kind of people are they? How does one get in?

"Theatre owners and operators seem to be missing an opportunity to promote the industry in by-passing the youth of the nation in occupational advertising. What I know about the business of theatre operation may be contained in the proverbial, 'nutshell'. But, I think I know more than most counselors because I have an advantage. Through happy chance I have a friend in the business. By reading the NATO newsletters I have become conversant with current theatre information not usually available to the average educator.

"Theatre operators would do well to consider cooperation with local schools in offering observation tours and career speakers. The stimulation of teen-age interest in wholesome recreation could be combined with the purpose of selling careers in the field to young men and women who would ensure its survival.

"It is true that student discounts are attractive. However, are you attracting the intellectually and culturally elite, the future leaders and idea-makers? To compete with the other living-arts, theatre owners must rely on creative thinkers who are presently the college-bound high school students.

"The solutions I have to offer for meeting the theoretical challenges I have proposed are (1) that theatre owners should provide theatre-education projects to attract scholastically successful students to the industry, (2) establishment of theatre-information workshops for counselors and teachers toward better knowledge of an obscure profession, and (3) to invite a high school counselor to speak before a regional or national NATO meeting on the importance of the theatre as a future career as well as an educational medium."

Graham's letter is reprinted in the September issue of the NATO Newsletter along with the following Editor's Note:

"The importance of Mr. Graham's comments and suggestions are so obvious as to require no comment. Every theatreman should make an appointment to see the counselor of his local high school soon after classes start again in September and establish a working relationship for mutual advantage." A case history describes the success one exhibitor in Long Island has had in working with a high school counselor.

BROADWAY GROSSES

Holdovers Show Legs

NEW YORK—The holdovers showed strength in the Broadway first runs, with Universal's "The Appaloosa" at the DeMille being the only newcomer.

"HOW TO STEAL A MILLION" (20th-Fox). Radio City Music Hall, with usual stage show, reported $98,000 from Thursday through Sunday, with the 10th and final week sure of $130,000.

"THE APPALOOSA" (U). DeMille announced $16,000 for the opening week.

"FANTASTIC VOYAGE" (20th-Fox). Loew's State had a good $38,000 for the second week.

"DR. ZHIVAGO" (MGM). Capitol claimed $32.500 for the 39th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $35,000 for the 81st week.

"WHAT DID YOU DO IN THE WAR DADDY?" (UA). Astor showed $8,500 for the third week.

"BUTTERFIELD 8" (MGM) and **"CAT ON A HOT TIN ROOF"** (MGM). Victoria with these reissues did $17,000 on the third week.

WHO'S AFRAID OF VIRGINIA WOOLF?" (WB). Criterion did $30,000 on the 13th week.

"KHARTOUM" (UA). Warner Cinerama had $23,000 for the 10th week.

"ALFIE" (Paramount). New Embassy reported $23,000 for the fourth week.



Henry H. "Hi" Martin, Universal Pictures vice-president and general sales manager, second from left, recently discussed the company's releasing plans for 1967 with trade press publishers in New York. Left to right are R. N. Wilkinson, assistant general sales manager; Martin; Philip Gerard, eastern advertising and publicity director; Norman E. Gluck, sales manager of short subjects and newsreel department; and James J. Jordan, assistant to the general sales manager.

NATO Readies "Black Tie" Fetes

First Annual Convention Loaded With Festivities To Accompany Important, Crowded Business Agenda

NEW YORK—The 1966, first annual National Association of Theatre Owners convention will start Sept. 28 at the Americana Hotel. General convention chairman Laurence A. Tisch announced the full convention program. He said, "In keeping with the festive arrangements for this glamorous and historic motion picture industry event, two black tie formal affairs have been scheduled, on both Friday and Saturday evenings."

The nominating committee, finance committee, executive committee, and board of directors of NATO will meet on Monday and Tuesday, prior to the opening of the convention on Wed., Sept. 28.

The industry trade show will be open from 2 p.m. until 6 p.m. each afternoon.

Tisch noted there will be a convention session each morning, concluding with a convention luncheon each day.

The following is the complete convention program:

TUESDAY, September 27

8:00 p.m.—Screening of United Artists' "A Funny Thing Happened on The Way to the Forum," Loew's State Theatre.

WEDNESDAY, September 28

9:45 a.m.—FIRST CONVENTION SESSION—Welcome: Laurence A. Tisch; Addresses: Marshall H. Fine, Sherrill C. Corwin, H. S. Roelick. Salute to National Movie Month. Merchandising presentations.

12:30 p.m.—LUNCHEON—Host: National Screen Service Corporation. Mayor John Lindsay.

7:00 p.m.—CHAMPAGNE DISCOTHEQUE PARTY—Cocktails and hors d'oeuvres. Host: American-International, Inc.

THURSDAY, September 29

10:00 a.m.—SECOND CONVENTION SESSION—Panel presentations and audience participation: Trade Practices, Irving Dollinger; Legal, Stuart Aarons; Community Relations, Margaret Twyman and Mary Jean Houde; Manpower Development, Lou Hart; Small Towns, Ray Vonderhaar; Children's Matinees, Howard Herman; Pay TV, Philip F. Harling.

12:30 p.m.—LUNCHEON—Host: Seven Arts Products.

Evening—ON THE TOWN.

FRIDAY, September 30

8:00 a.m.—CONTINENTAL BREAKFAST.

9:00 a.m.—PRODUCT PREVIEW SESSION—Capitol Theatre, Ernest Emerling, chairman.

12:30 p.m.—LUNCHEON—Host: Member companies of the MPAA. Speaker: Jack J. Valenti.

7:00 p.m.—RECEPTION (black tie)—Host: ABC Consolidated Corporation.

8:00 p.m.—DINNER-DANCE (black tie)—Host: ABC Consolidated Corporation. Night club entertainment.

SATURDAY, October 1

8:00 a.m.—BREAKFAST—Hosts: NATO & NAC.

9:00 a.m.—CONCESSIONS WORKSHOP.

12:30 p.m.—LUNCHEON—Speaker: Mike Nichols.

6:30 p.m.—RECEPTION (black tie)—Host: Union Carbide Corporation and "National" Projector Carbons.

8:00 p.m.—PRESIDENTS BANQUET (black tie)—Host: The Coca-Cola Company. Toastmaster: Preston R. Tisch. Award presentations to Walt Disney, Sophia Loren, Michael Caine.

D-150 Cites Compliance With "Bible" Injunction

NEW YORK—In response to inquiries, D-150, Inc., announced that as far as it understands, the injunction that was issued by the United States Court of Appeals is being complied with by 20th Century-Fox Film Corporation and that "The Bible" will be exhibited in the D-150 process in its principal showings.

Arrangements are presently being made for the installation of the D-150 equipment in New York's Loew's State for the Sept. 28 world premiere of "The Bible," as well as in other key cities around the country and in Europe.

Schine Circuit Renamed; Community Theatres Bow

GLOVERSVILLE, N.Y. — Theatres for years known as Schine Theatres will now operate under the name of Community Theatres, it was announced by Herbert Nitke, president of the company.

Nitke selected the name of Community Theatres "because in a large sense our theatres are community theatres," he said. "Over the years, the circuit's foremost management policy included a number of related civic endeavors. Boy Scouts presented their honor awards on the stage, Rotary and Kiwanis Clubs performed their minstrel shows in the theatre, the Chamber of Commerce membership drives got under way in many of the theatres, and 4H Club Achievement Day activities were commonplace in most of the theatres.

"Recently, many organizations have adopted fund raising projects using the theatre and a well known film as a means of filling their depleted treasuries. In our communities over the years many thousands of dollars have been raised through this medium. It would seem therefore that the choice of a company name like Community Theatres is of course a natural one.

"This policy will continue," said Nitke, "and will be added to from time to time." Plans are now under way to refurbish the theatres and make them more attractive to the community.

Overmyer Names Marcy

NEW YORK—Lewis M. Marcy has been named executive vice president of the Overmyer network, effective Sept. 1.

Marcy resigned his post as president of Subscription TV, Inc. to accept the new position with Overmyer. Previously he had served with McCann Erickson, Inc., and NBC.

NATO Cautions Members On New UA Contract

DETROIT—The following comments on the new United Artists license application and contract form are included in the September issue of the NATO Newsletter, the membership bulletin of the National Association of Theatre Owners:

NATO urges exhibitors to exercise the utmost caution before signing the new UA contract form. If you plan to schedule special kiddie matinees or to deduct drive-in heater charges from your boxoffice gross, you must be certain to specify these in the "Special Arrangements" section of the license application. You can no longer rely upon prior custom or former arrangements with UA.

Among many new legal provisions in the UA contract are the following:

1. The picture licensed must be shown at each show and on every consecutive day of the engagement, unless otherwise authorized in the "Special Arrangements" section of the application and contract.

2. For percentage purposes, "Gross Receipts" is the amount charged the patron. The exhibitor cannot deduct for any service or commodity furnished unless provision is made in the "Special Arrangements" section.

3. The contract grants no clearance. UA can license as many day-and-date multiple-runs as it chooses unless specific limitations and clearance are included in the "Special Arrangements" section.

4. This contract form gives UA the right to pull or change a playdate at any time up to five days before opening.

5. However, very heavy penalties (as high as 300 per cent of the previous day's gross) are provided if the exhibitor pulls a percentage picture before conclusion of the contracted engagement.

This is by no means all, according to NATO. The above is only preliminary information so that you will be alerted to protect yourself by inserting the proper provisions before signing any UA contract.

Implications of many of the contract provisions are obscure NATO says, even to the trained legal mind. The UA contract is still under careful analysis by NATO's legal counsel.

New Maine House For L & G

BOSTON—Arthur H. Lockwood, president, Lockwood and Gordon Enterprises, Inc., announced a new theatre to be erected in Waterville, Maine, on the site of the existing L & G State Theatre there.

The 720 seat State Theatre and an adjacent building will be razed to make way for the new project. Plans are being prepared now for construction to be started in early spring. Opening date will be summer of 1967. The theatre will have the latest in equipment, including pushback chairs, year-round air conditioning, stereophonic sound, 35/70 mm. projectors. Capacity of the theatre will be 900 seats, but provision is being made in the plans for the future addition of a second auditorium.

A determining factor in locating the new Cinema on the site of the present State Theatre is a 700 car urban renewal parking area directly across the street.

NATO Names Actor Michael Caine To Receive "Star Of Future" Award

NEW YORK — Michael Caine has been chosen "Star of the Future" by the executive committee of the National Association of Theatre Owners and will receive the plaudits of the nation's theatre owners at the NATO convention, president Marshall H. Fine and president-designate Sherrill C. Corwin have announced.

Caine will be presented with the coveted award at the formal convention dinner on Friday evening, Sept. 30 in the Imperial Ballroom of New York's fabulous Americana Hotel. More than 2,000 leading theatremen and their wives from every area of the United States and Canada will join in giving recognition to Caine for his meteoric rise as an exciting new boxoffice name.

"Never has a newcomer to films so fully and immediately captured the imagination of the world's movie audience as has Michael Caine," according to the joint statement issued by Fine and Corwin. "Audiences everywhere have been overwhelmingly impressed by his role in 'The Ipcress File.' Michael Caine is, of course, the sensational 'Alfie,' now having a record-smashing reception at its New York opening and eagerly awaited by theatre owners and theatre-goers alike throughout the rest of the nation. Perhaps the best indication of the impact that Michael Caine is having and will have on theatre audiences and boxoffices is the fact that he has the starring roles in five major productions scheduled for release between now and February. Michael Caine has a brilliant future."

Caine is currently appearing on the nation's screens in the Columbia comedy, "The Wrong Box." At Christmas, he will be starring in Paramount's "Funeral In Berlin," which is a sequel to his role as Harry Palmer in "The Ipcress File." He will also be seen at Christmas sharing acting honors with Shirley MacLaine in Universal's "Gambit." He also stars in Otto Preminger's "Hurry Sundown" set for February release.

Caine has been constantly before the cameras for the past 33 months and is presently taking a three month vacation in London. He will cut his vacation short and fly to New York to attend the historic first convention of the National Association of Theatre Owners and to be presented with the "Star of the Future" award by the nation's exhibitors.

Friday evening, Sept. 30, will be one of the entertainment highlights of the NATO convention. A formal reception will be held in the Royal Ballroom of the Americana Hotel, followed by a dinner-dance in the Imperial Ballroom. Dress will be black tie. Both affairs will be hosted by the ABC Consolidated Corporation, the nation-wide theatre concession organization. Benjamin Smerling, president of ABC Consolidated Corporation, has revealed that in addition to the presentation to Michael Caine, the gala evening will feature top-name nightclub entertainment.



George Dembow, president, Motion Picture Pioneers, has designated Seymour Poe, 20th Century-Fox vice-president, as chairman of the 28th annual dinner of the Motion Picture Pioneers to be held at the Americana Hotel in New York on Nov. 21, at which William Forman, president, Cinerama, Inc., will be honored as Pioneer of the Year.

Gilbreth Films Formed

CHICAGO—Jack Gilbreth, formerly of United Screen Arts, announced the opening of his new film distribution company, Gilbreth Films. Gilbreth has retained another former U.S.A. employee, Dolores Corona, who will be office manager for the new Chicago-based company. Press and publicity is being handled by Michael A. de Gaetano.

No Action On Film Code; Freed To MPAA Board

NEW YORK—The board of directors of the Motion Picture Association of America met last week. Among the items discussed by the board was a review of the Production Code. No decision on the Code was adopted, and further meeting of the board was scheduled for yesterday (Sept. 20).

Jack J. Valenti, president of the Association, chaired the meeting.

Other action taken by the board was the unanimous election of Arthur Freed, independent producer and president, Academy of Motion Picture Arts and Sciences, to membership on the board. He replaces Pandro S. Berman, who resigned.

The board also heard a presentation for a study for the establishment of a centralized computer system for the members of the Association. The proposed system would be expected to result in more efficiency in branch office operations, home office operation, and print costs.

A proposal for a continuing research program on the motion picture industry also was presented. A program involving audience research and motivational research was put before the members. Further discussions will be held on this subject at a subsequent meeting.

WB Maps Campaigns

NEW YORK—Warner Bros. held a national promotional conference last week under the leadership of vice-president Richard Lederer.

The conference was devoted to the advertising campaigns for three fall releases: "Kaleidoscope," "Not With My Wife, You Don't!," and "Any Wednesday."

The conference was addressed by Joe Hyams, Warner Bros. national director of advertising and publicity; Ernie Grossman, national manager of publicity, promotion, and exploitation; and Max Stein, advertising manager.

Fox Conducts Seminar For Movie Month Films

NEW YORK—National Movie Month was given its first big push by a major distributor as 20th Century-Fox executives held the very first seminar for exhibitors on releases designated for the month-long NATO promotion.

Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation, pointed out that in order for National Movie Month to be successful, there must be sincere commitments on the part of distributors and exhibitors alike. He declared that 20th-Fox is fully committed with two powerful attractions backed up by first-class high-power campaigns.

Arthur Manson, executive assistant to Rosenfield, and Rodney Bush, exploitation director, outlined the campaigns and distributed elaborate NATO kits on both attractions. "Fantastic Voyage," they said, will give National Movie Month a strong start, since it has shown enormous strength in its early openings in New York and Los Angeles. The model campaign, which proved so successful in these engagements, was presented in depth to the assembly of ad-pub executives.

For "Way . . . Way Out," the national merchandising tie-ups currently in the works with major manufacturers were discussed, and the newspaper and broadcasting campaigns were presented. Preliminary plans for a national tour by the film's stars were outlined, as were series of unusual promotions aimed at the teenager and young adult markets.

Exhibitors who journeyed to New York for the seminar were Sam Mills and Lee Willis, Community Theatres, Gloversville, N.Y.; Roy Robbins, Stanley Warner Management Corp., Philadelphia; Harvey Elliot and Jim Ellis, General Cinema Corp., Boston; Edward McGovern, Comerford Theatres, Scranton; George Stern and Paul Blummer, Associated Theatres, Pittsburgh; and Ken Gore, Redstone Management, Boston.

Exhibitors attending from the New York area were Ernest Emerling, Don Baker, Lou Brown, and Ted Arnow, Loew's Theatres; John Balmer, Walter Reade Theatres; Charles Smakwitz, Edgar Goth, and Mark Saeger, Stanley Warner Theatres; Sy Londner, Skouras Theatres Corp.; Emanuel Frisch, Randforce Amusement Corp.; and Stanley Chatkin, United Artists Theatres.

A subsequent seminar on the two National Movie Month releases from 20th-Fox has been scheduled for Chicago later this month and will be conducted by Manson and Bush.

Cruea Heads AA Sales

NEW YORK—Ed Cruea, western division manager of Allied Artists Pictures, has been appointed to the post of general sales manager, it was announced by Roger Hurlock, vice-president and chief operating officer. Cruea succeeds to the post being vacated by Nat Nathanson on Sept. 30.

Cruea, at the age of 48, becomes one of the youngest sales managers in the industry with a background of 24 years with Allied Artists in many sections of the country. His appointment is in keeping with Allied's policy of promotion from within the ranks.

Cruea has a wife and two daughters and is a Major in the U.S. Reserve Officers Association, having served four years in the second World War. He is also an active member of the Variety Clubs International.

President, Industry Leaders Screen U.S. Bonds Short

WASHINGTON — President Lyndon B. Johnson hosted Marshall H. Fine and Sherrill C. Corwin, president and president-elect respectively, National Association of Theatre Owners; Jack J. Valenti, president, Motion Picture Association of America; Louis Nizer, Association's general counsel, Lew Wasserman, chairman of the board, Association of Motion Picture and Television Producers; and Anna Rosenberg, MPAA consultant, at a special White House screening of the first print of "Hollywood Star-Spangled Review."

The U. S. Treasury Department short subject saluting the 25th anniversary of U. S. Savings Bonds was produced under the personal supervision of Jack L. Warner and stars Bob Hope, James Stewart, Herb Alpert and the Tijuana Brass, Phyllis Diller, Carolyn Jones, and the Radio City Music Hall Rockettes, with Joanie Sommers singing the main title song, "Hollywood."

In the film, Secretary of the Treasury Henry H. Fowler presents Minute Man Awards to Bob Hope and to Sherrill C. Corwin, representing NATO, for the motion picture industry's contributions throughout the years in promoting the sales of U.S. Savings Bonds.

Fine and Corwin told the President that "Hollywood Star-Spangled Review" would be screened for 2000 exhibitors at NATO's national convention, which opens Sept. 28 at the Americana Hotel in New York City. They expressed the support of theatre owners everywhere for widest possible exhibition of the Savings Bonds salute, which they described as "the biggest entertainment ever packed into a short subject."

Scheduled for early release, the film, in Technicolor, will be distributed by Warner Bros.

Devaney To Chi For Col.

NEW YORK—Murray Devaney, manager, Columbia branch at Indianapolis, has been promoted to the post of manager in Chicago. He succeeds Milt Zimmerman, recently named mid-western division manager in the reorganization of the company's sales department by Mo Rothman, vice-president in charge of world distribution, and Norman Jackter, general sales manager.

Fox Sales Trainee School Seeks To Solve Shortage Of Salesmen

Mrs. Twyman Joins Communications Workshop

WASHINGTON—Margaret G. Twyman, director, community relations department, Motion Picture Association of America, participated in a communications workshop presented by the General Federation of Women's Clubs for their officers, board of directors, state directors, and all national chairmen.

A panel of speakers representing newspapers, radio, and educational television, as well as motion pictures, participated in the workshop. Mrs. Thomas R. Houde, national communications chairman of the General Federation, served as moderator.

In discussing her selected subject, "Today's Motion Pictures . . . and You," Mrs. Twyman described the significance of motion pictures as an important communications medium and the magnitude of the motion picture industry today.

The second annual "Movies and You" Awards Competition was presented to the group by Mrs. Twyman.

FWC's Simonton Goes East

LOS ANGELES—Bob Simonton, Fox West Coast booker, has been promoted to assistant film buyer for Fox Eastern Theatres, according to announcement by Dan A. Polier, co-director of theatre operations for National General Corporation. He joins Ben Gladstone, Fox Eastern's film buyer, in New York.

Simonton joined National General in 1949 starting at the Culver Theatre. He has been a manager for a number of Fox West Coast houses in southern California. In 1959, he moved into the Los Angeles booking department and subsequently served as booker for all four Fox West Coast southern California districts. His last assignment was booker for the San Diego-Arizona district.



National Movie Month got off to a fast start recently at a luncheon held by exhibitors of Northwest Ohio at the Commodore-Perry Hotel, Toledo. Shown on the dais were, left to right, Fred Lentz, general manager, Armstrong Theatres; Andy Anderson, manager, Associated's Colony; Jack Armstrong, president, Armstrong Theatres; Thor Hauschild, Armstrong Toledo Drive-Ins and president of Thor and Associates, advertising; Marvin Harris, Armstrong Toledo indoor theatres; and Al Dennis, Skirball Theatres, Toledo. An advertising and promotional contest has been initiated to spark the Armstrong circuit managers to extend even greater efforts during the month of October.

NEW YORK—The organization of the 20th Century-Fox Domestic Sales Trainee School, an on-job development program designed to recruit and train young salesmen equipped to handle today's film distribution needs, was announced by the company.

Each Sales Trainee Class, which will be operated in the New York home office, will be of three weeks duration. The first class is scheduled to start on Sept. 26. The curriculum will cover modern sales theory and practice, intensive orientation in all phases of home office operation—accounting procedures, sales control, print and laboratory functions, advertising, publicity, and exploitation. Following the three-week home office indoctrination, each trainee will be assigned to a branch for on-the-job experience under the supervision of the branch manager. Upon completion of their apprenticeship, they will be assigned to a salesman's job in one of the 31 branch offices in the U.S.

20th Century-Fox has long felt that the dearth of qualified salesmen in domestic branch offices is becoming a serious industry problem and believes the challenges and opportunities of modern distribution will attract ambitious and dynamic young men if sought after and trained properly. It is the company's purpose to place a trainee in each of its U.S. branches.

An important feature of the Sales Trainee program, which is open to men 25 years of age or younger, is that all trainees go on salary at the beginning of the school term.

Joseph M. Sugar, 20th-Fox vice-president in charge of domestic sales, has appointed Abe Dickstein, his assistant general sales manager, to direct the school and trainee program. Other key Fox executives will teach and lecture to the students.

For acceptances in the school, applications should be sent to Clifford Bleeth, 20th Century-Fox personnel director, 444 West 56th Street, New York, New York 10019.

UA Wins Softball Title

NEW YORK—The United Artists softball team became the champions of the Motion Picture Industry Softball League by beating Columbia 4–3.

UA pitcher Bill Bernstein, outdueling Columbia All-Star pitcher Phil Edell, won his own ball game by doubling in Bob Pascocella with the winning run in the bottom of the sixth.

The game was played before league president Norm Robbins and a fine turnout of fans.

The championship game ball will be mounted and given to UA's manager Mike DiBenedetto, who had been sidelined earlier in the season with injuries sustained in a car accident.

WB Declares Dividends

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., declared a dividend of 12½ cents per share on the company's common stock, payable Nov. 4 to stockholders of record on Oct. 7.

The board also declared an extra year-end dividend of 25 cents per share for the fiscal year ending Aug. 31, payable on the same basis.

B&K's Plitt Urges Major Effort To Counter TV Sept. News Barrage

CHICAGO—Comparing the current tv page coverage of news about television's new season product to the lack of news on the movie pages about Hollywood's fall and winter releases, Henry G. Plitt, president, Balaban & Katz Circuit, pointed up the need of a change of tactics.

Plitt proposed that the industry host an annual mid-summer press week or two in Hollywood where the nation's movie scribes could be assembled and indoctrinated first hand on what's to come in the months ahead.

"It's the same procedure the networks are following," Plitt conceded. "All of the tv by-liners have been out to the coast this summer, previewing new video shows and interviewing the stars of the various new series. The resulting coverage has created a remarkable awareness of tv's newcomers and new shows. In contrast, few movie by-liners have even hinted about the far more exciting productions being readied for theatre showings."

The networks' procedure isn't even original, Plitt acknowledged. Long ago, Hollywood invented the press-junket idea, hosting visits of movie by-liners to the studios as well as to location shootings. But this has been a scattered, independent action, he noted, never concentrated for the benefit of the entire industry's upcoming output.

"To continue to stand by without counteraction while television launches its new season every September is foolhardy," Plitt added. "Why give up on September and give television uncontested opportunity to re-establish viewers' habits?"

Earlier in the year, Plitt had advocated film preview festivals in September for the purpose of showing advance footage from major fall and winter season releases.

"I continue to believe in this plan," Plitt declared. "Had the studios been able to furnish the product reels in time, I was ready to hold test-preview festivals in three of our situations the week of Sept. 11, television's preview week. But Hollywood, apparently, is having difficulty in readying this footage in time for the NATO convention Sept. 26.

Plitt added that he is resolved to obtain the necessary studio cooperation to test his preview festival plan at his theatres in September, 1967. But even more important, he believes, is the need of a mid-summer press activity in Hollywood that will reap the same movie page press excitement that television is now recciving on the tv pages.

UA Expands in Conn.

HARTFORD—Salah M. Hassanein, United Artists Theatres president, reports start of construction on a 1,000-seat theatre in the Groton Shoppers Mart, in Groton, 50 miles to the southeast of Hartford. Completion is anticipated for early 1967.

The company opened its UA Trumbull theatre, in the Trumbull Shopping Plaza last December, and its UA Theatre East, in the Manchester Shopping Parkade, suburban Hartford, some weeks ago. Trumbull has 1,000 seats and Theatre East 800.

Groton's construction is estimated to cost $200,000.

Hassanein disclosed the company is "looking" for additional Connecticut expansion.



Top Columbia executives met recently on the set of "The Taming Of The Shrew" in Rome. From left to right are Robert S. Ferguson, vice-president in charge of world-wide advertising; Mrs. Leo Jaffe; Jaffe, executive vice-president; Richard Burton; Elizabeth Taylor; and Ken L. Maidment, managing director of the London office.

Brandon Film Book

NEW YORK—A book on the history of motion pictures designed especially for teachers giving film courses, "Introduction to Film Study," has been edited by Thomas Brandon and will be published in the fall of 1966, by Brandon Books, a newly created affiliate of Brandon Films.

The book was prepared by Brandon and a team of consultants in response to the increasing need for such help by the many new teachers and lecturers who are giving introductory film courses on high school and college campuses.

More than 500 films important in the history of the motion picture from 1898 to 1966 have been annotated, illustrated, and entered in the book. All of these films will be available for film study from Brandon Films.

Brandon's book will have an introduction by Dwight MacDonald, film critic. It will include articles by Professor John Culkin, Fordham; Professor Edward Fischer, Notre Dame; Henry Herx, National Center for Film Study; Lewis Jacobs, author of "The Rise of the American Film"; Dr. John Kuiper, head of the motion picture section, Library of Congress; David Mallery, National Association of Independent Schools; Professor Robert Steele, Boston University; Pauline Kael, critic and author; and George Stoney, documentary producer.

Brandon Books, as yet not associated with any publishing firm, will plan and produce books on the motion picture on a yearly schedule.

Weitman To Academy Board

HOLLYWOOD—Robert W. Weitman has been elected to the board of governors of the Academy of Motion Picture Arts and Sciences in a special election by administrators branch members. Weitman is vice-president in charge of production for Metro-Goldwyn-Mayer, Inc.

The election was called as a result of the death of Edmond L. DePatie, who had been elected to the board last spring. The other administrators branch member of the board is Steve Broidy.

Col. Realigns Fieldmen Under Division Managers

NEW YORK—The Columbia Pictures domestic field exploitation operation has undergone a general reorganization in line with the recent changes in the company's domestic sales force.

Effective immediately, the field exploitation operation has been recast to conform with the five division sales set-up established by the company in July.

Under the new arrangement, each of the company's regional divisions will have its own division exploitation manager. The change will find the company's permanent field representatives reporting directly to the division exploitation managers, who in turn will be responsible to national exploitation manager Charles M. Powell.

Columbia revealed that the new organizational structure will increase the company's exploitation effectiveness at the local level, and aid in the coordination of its national exploitation programs.

Promoted to the new posts are Joella Cohen, midwestern exploitation manager, based in Chicago; Jack Berwick, western exploitation manager, based in Los Angeles; and Helen Conway, Canadian exploitation manager, based in Toronto.

Columbia has also named Joel Poss, formerly with the Loew's Theatre Circuit in Florida and the Wilby-Kincey Circuit in Atlanta, to the post of southern exploitation manager. He will return to Atlanta to assume his new position.

The eastern branches will be supervised by Allan Nathan of the home office exploitation department.

Permanent field representatives in the new set-up include John Markle, Boston; Milton Young, Philadelphia; Sid Zins, Washington; and John Polando, former southwestern press representative and exploiteer, who has been named by Columbia as permanent field representative based in Dallas.

New Fla. Production Set

JACKSONVILLE, Fla.—Donald Barton, local motion picture producer, and R. John Hugh, Orlando, producer of "Johnny Tiger," a Florida-made feature now being distributed under the Universal banner, have reported plans to produce another Florida film budgeted at more than a million dollars.

It will be a film adaptation of "Surrounded on Three Sides," a story written by John Keasler, Miami Daily News columnist.

Hugh and Barton are officers of the newly-chartered Florida Motion Picture and Television Producers Association, a non-profit group formed by the Florida Council of 100 and the Florida State Development Commission.

Fox Records Ups Morris

NEW YORK—Steve Morris, formerly head of production and foreign distribution for 20th Century-Fox Records, has been promoted to the position of administrative coordinator between the 20th-Fox subsidiary and ABC Records, which now distributes and merchandises the company's record releases, it was announced by Seymour Poe, 20th-Fox executive vice-president.

Morris will act as liaison between executives and officers of both companies in the production, advertising, promotion, and merchandising of 20th-Fox recordings.

Large Industry Turnout For New Jo-Mor Theatre

BUFFALO—A large number of representatives of exhibition and distribution from Buffalo, other towns, and New York City journeyed to Rochester for the preview opening of the new Jo-Mor Enterprises, Inc., Panorama, Panorama Plaza, Penfield, near Rochester. The theatre, fourth newly-constructed motion picture house of the last two years in the area, opened with "Khartoum," in Cinerama.

The Panorama, which stands in the center of the parking area at the Penfield Plaza, is designed to suggest colonial architecture. It is constructed of concrete block with brick pilasters and trimmings, and painted rust with red trimmings.

The Cinerama screen, a 130-degree wrap around, can be covered with another flat screen for the showing of conventional films. Projection is by a single lens.

The seating, suggested by specifications from the Cinerama Corp., is designed for unobstructed sightlines. The last half of the rows are built on tiers. Chairs are lounge type with backs that can be tilted, as with airplane seats, and the rows are spaced far enough apart to allow patrons to pass without causing seated customers to rise.

Operated by Jo-Mor, headed by John R. Martina and Morris P. Slotnick, and with Bill Laney, formerly at the Teck in Buffalo, as general manager, the Panorama is the ninth in the group which includes two Buffalo theatres, the Cinema in downtown Buffalo, and the recently acquired Wehrle drive-in on the Transit Road. The 10th house, in the new Stutson Bridge Plaza, is scheduled for early winter opening.

Dan Fox, formerly at the Stoneridge, is managing director of the new Panorama. The lobby of the new house was packed with flowers from well wishers during opening week.

Col. Sales Execs At Studio

HOLLYWOOD—Top Columbia sales and advertising executives are convening at Columbia's Hollywood Studios to discuss plans for the company's forthcoming releases. The meetings, which conclude today (Sept. 21), are being attended by a contingent of New York-based executives led by Mo Rothman, vice-president in charge of world distribution; Robert S. Ferguson, vice-president; and Norman Jackter, general sales manager, as well as by the five division sales managers, marking the first time the company has assembled the latter group at the studio for top-level conclaves.

The homeoffice contingent also includes Richard Kahn, national director of advertising, publicity, and exploitation; Milt Goodman, assistant general sales manager; and Charles Powell, national exploitation manager. The division sales managers attending will be Martin Kutner, eastern; Paul Hargette, southern; Milt Zimmerman, midwestern; Byron Shapiro, western; and Harvey Harnick, Canada.

Famous Players Net Up

NEW YORK—Net profit for Famous Players Canadian Corp. for the first half of 1966 reached $1,356,950, up from the $1,086,965 reported last year, with per-share earnings up from 63 cents to 78 cents, according to the company's latest six-month report. The net resulted from a 14 per cent gain in total income and a 40 per cent increase from last year's $13,767,973 to $15,341,268.

Upbeat Newspaper Article Cites Jacksonville As "Good Movie Town"

JACKSONVILLE—An interesting analysis of the state of motion picture exhibition in Jacksonville today—which probably resembles that of many other American cities—was supplied to readers of the Jacksonville Journal by Lew Powell, a feature writer, under a heading of "Business Booms."

The article began:

"The recent closings of the Empress and Capitol theatres notwithstanding, the Jacksonville movie business is faring rather well.

"The two long-time movie-houses which shut down this week apparently died more of old age than of any public disenchantment with the entertainment they offered.

"After losing a large chunk of their patronage to the addicting stare of television's big eye, many other local movie-houses are making a comeback.

"'People are getting tired of staying home watching westerns,' observes Marty Shearn, a movie-house manager for 36 years and manager of the Center Theatre for the last seven years. 'Look at the westerns in the movie-houses—they're dying.'

"Robert Heekin of the Florida State Theatres chain says, 'People have become selective tv watchers. They pick out two or three shows each week to watch, instead of sitting in front of the set regardless of what program is on. The novelty of tv has worn off.'

"Better movies are cited by Gerald Gooch, manager of the Town and Country Theatre, as the reason for the movies' resurgence. 'More movies that are suitable for the whole family are being made.'

"The record seems to affirm Gooch's observation: 'The Sound of Music,' a sentimental, euphoric, 'family' musical is the biggest boxoffice movie in Jacksonville history. It ran for 6½ months at the Five Points Theatre.

"Other big-drawing family movies here in the past several years have been 'Mary Poppins,' 'Ben Hur,' and, even as re-releases, 'The Ten Commandments' and 'Gone With the Wind.'

"Shearn and Harley Bellamy, Five Points manager, have as much trouble as anyone else in pinpointing the factors that makes one movie a hit, another a flop. Their best efforts is 'a good movie'—one that does not have to compete head on with television fare.

"But even the 'good' ones have no guarantee of success at the boxoffice: 'Ship of Fools,' an Academy Award winner based on a best-selling novel, played to half-empty houses in Jacksonville.

"Nor does Hollywood's once-omnipotent star system assure success today. 'Sean Connery is one of the biggest stars because of the James Bond pictures,' says Shearn, 'but in "The Hill" (a non-Bond) he didn't draw well at all. It takes a combination—the star and the movie itself—to make a hit.'

"Jacksonville's downtown houses carry mostly first-run shows; drive-ins, subruns; and neighborhood (shopping center) houses, first or subruns, depending on their type of operation and their patronage. The house pays a lesser per cent of the gross for subrun films (those already shown locally for 28 days or more) than for the first-runs.

"Although first-run successes are almost impossible to predict, subruns have at least an element of stability. In addition to a movie's first-run record, its subject matter is an indication of its future in the subrun circuit. Spy, horror and beach party pictures are all popular currently, although competition from television hits them much harder than, say, a 'Dr. Zhivago.'

"Unlike those in many cities, Jacksonville movie-houses draw their biggest crowds in the summer. Shearn mentions air-conditioned movie-houses as a factor in this, and neighborhood theatres, especially, benefit from vacationing school children.

"Even though its citizens are unpredictable, even though they go to the movies in the wrong season, even though they watch too much television, Jacksonville still is 'an exceptionally good movie town," Shearn says.

High Point Breast Ban Brings Drive-In Arrests

HIGH POINT, N. C.—A month-old High Point city ordinance barring the showing of motion pictures of bare female breasts was enforced for the first time when police cited the manager and projectionist of the Pointer Drive-In to court on charges of violating the new law.

Manager John Clay Holland, 50, and Richard Michael Ford, projectionist, were charged with "causing or permitting to be projected upon a motion picture screen of a licensed theatre a picture of a female person over age 21 whose breasts were nude."

Police said the arrests were made for allowing the showing of parts of the film, "The Secret of Nina Duprez." All four reels and 8,000 feet of the film were confiscated when detectives raided the drive-in, causing it to close.

Manager Holland said the film had been edited to eliminate any scenes which would violate the new ordinance, which was enacted in July and became effective in August. He said the scene which caused the arrests "just got by me," and could not have been on the screen more than 10 seconds before police stopped the showing.

"We were trying to abide by the law," Ford, the projectionist, said. "It was a mistake."

Holland said he had been instructed by Vincent Furio, owner of the theatre, not to show films which would violate the law.

Furio was out of town when the arrests were made and was not charged. He was convicted last year of violating a city ordinance aimed at banning the showing of "nude" or "semi-nude" persons on motion picture screens, signs, or billboards, but appealed to Superior Court, which threw out the conviction. The city then appealed to the North Carolina Supreme Court which upheld the lower court, stating that the wording of the ordinance was "too vague to be enforced."

The High Point City Council then passed another ordinance which admittedly was aimed at Furio's drive-in. A violation under the ordinance is a misdemeanor and caries a penalty of a $50 fine or 30 days in jail.

Holland and Ford were cited to appear in Municipal Court Sept. 19.

Boston Exhibitors See Columbia's Mo Rothman As Man Of Vision

BOSTON—Columbia Pictures new guiding light, Mo Rothman, understands exhibition and film theatres to the extent that he doesn't rely on reports, but has to see for himself. He makes personal investigations, scrutinizing a theatre from balcony to rest rooms and has "the personal touch," Ben Sack, president of Sack Theatres in Boston, recalled in an interview with MOTION PICTURE EXHIBITOR.

"No sooner had he gotten off the plane from Europe to take the new post at the home office," Sack recounted, "then he started a whirlwind tour with Boston the first stop. While here, he personally went through every top theatre in the area, and when he went through the six Sack theatres, he even went into the men's and ladies' lounges to inspect their facilities and state of cleanliness."

Rothman met with exhibitors in Boston and New England discussing their problems with them. The new Columbia head was given a vote of approval by exhibitors here who reported they felt he will bring "a new era to exhibitor-distributor relationships."

"Here is a man who is not content to sit behind a desk in New York, and like an ostrich, with his head in the sand, make decisions based on old facts and circumstances, no longer in accord with changed realities," Sack stated.

"He went right out into the field to see for himself what was going on, to meet with exhibitors, and to discuss with them long standing problems, not only with regard to sales policy, but also with regard to promotions and advertising budgets." Sack pointed out: "I made a suggestion with regard to ads for a particular Columbia picture we were playing at the time. Usually such a suggestion coming from an exhibitor to a distributor would be filed in the waste basket—but not with Rothman. Within a week, we had a whole new set of ad slicks incorporating the essence of my suggestion.

"This was a wonderful example of exhibitor-distributor cooperation—working hand in hand in harmony," said the outspoken Boston film magnate. "As a matter of fact," he continued, "it's customary in the industry for the executives on the distribution side of the fence to refer to their exhibitor counterparts as 'stupid,' 'meatheads,' or worse. For their part, exhibitors describe film company executives as 'greedy prostitutes,' or worse, 'insensitive to the day to day problems of their brothers in the exhibition end."

"That's why it's not only refreshing, but heartening to find a man like Mo Rothman," Sack said.

"Here's a man who does not allow the smallest, inconsequential detail to escape his all seeing eye. I could not help but be impressed by this highly knowlcdgeable man who wanted to sec and know all. In my conversation with him, I perceived immediately that he was determined not to be hidebound by past policies or views which had been accepted as axiomatic. Rothman approached each situation with a fresh viewpoint unimpeded by cliches or bromides. I learned quickly that here was a man who drove as hard a bargain as anyone in distribution, but whom I could admire for his incisive thinking and fair-mindedness.

"I came away from the meeting," said Sack, "convinced that Rothman will lead Columbia to new highs and bring a much needed new era and spirit to the whole industry."

Sack's expressions of admiration for Rothman's new departures from the "old ways" of the industry recalls the chain president's own entry only a short decade ago into the motion picture business. Sack entered the industry at a time when veteran exhibitors were moaning and groaning about the decline in theatre attendance and grosses. Where most of them allowed their theatres to run down in the face of declining profits or losses and many threw in the sponge altogether, Sack, similarly unhampered by past cliches, set out on a policy of aggressive expansion—pumping money into theatres for refurbishing and modernization—a policy which subsequently resulted in a complete rcnaissance of the motion picture industry in Boston.

Sack, who also made a plea to all distributors and exhibitors for harmony, said, "It would make for better relationships if all key executives were not stereotyped on distribution and took each city and situation indepcndently for better grosses. We do have to live with each other. Why not live in a real businesslike manner, and not fight and try to destroy succcssful methods of operation?"



Andre Pieterse, president, Ster Films (Pty.) Ltd., South African distributors, left, and Mo Rothman, Columbia Pictures vice-president of global distribution, recently signed an agreement at Columbia's home office whereby Ster became the exclusive distributors of Columbia product throughout southern Africa.

Kramer's "Secret" To UA

NEW YORK—"The Secret of Santa Vittoria" will be released by United Artists Corporation, it was announced by Stanley Kramer, who will produce and direct the film, and Arthur B. Krim, president of United Artists. The movie is based on the recently published, best-selling novel by Robert Crichton. The production marks Kramer's return to United Artists, which released many of his films.

Rock Theatre Reopened

ROUND ROCK, TEX.—Mr. and Mrs. Jack King have reopened the Rock Theatre here. The Kings come from Austin where they met while he was assistant manager of the Varsity and she was the cashier. They married and now have three children.

Dallas Film Classification May Go To Highest Court

DALLAS—The much challenged Dallas movie classification ordinance may go all the way to the U. S. Supreme Court.

Edwin Tobolowsky, who has been representing local theatre owners in a series of law suits against the ordinance, said he will advise his clients to try contesting it in the Supreme Court.

Tobolowsky's decision came after major provisions of the ordinance were upheld by the Fifth U. S. Circuit Court of Appeals in New Orleans.

Movie exhibitors were challenging the constitutionality of the ordinance, which the City Council passed last year.

City Attorney N. Alex Bickley said he had expected the movie exhibitors would appeal to the highest court.

Tobolowsky said he has 20 days from the time the Fifth Circuit Court's opinion was filed to file a motion for a rehearing on the case.

He said he would know definitely last week whether or not his clients, who operate 33 theatres and drive-ins in Dallas, would agree to take the case to the Supreme Court.

The court then would decide whether it would accept the case.

Attorneys for the theatres have claimed that the ordinance deprives them of constitutional rights to freely communicate with their patrons, and that it does not provide for speedy relief through the courts.

Under the ordinance, the Dallas Motion Picture Classification Board decides whether a picture should be classified as unsuitable for persons under 16 years of age.

ABC Concludes Loan Pact

NEW YORK—American Broadcasting Companies, Inc., has concluded a five year loan agreement with four banks for $25,000,000, it was announced by Leonard H. Goldenson, president.

The loan is to be taken down prior to March 1, 1967, and provides for quarterly repayments commencing June 1, 1967.

The funds will be used to meet the company's expanding needs, particularly the expansion of color television facilities.

Para. Seeks Fee Rebate

ALBANY—When the Appellate Division, Third Department, convenes Nov. 14 for its third fall term, the five judges will hear arguments in the appeal by the Attorney General from a decision of State Court of Claims Judge Paul C. Reuss denying the former's motion to dismiss the claim for $96,401 filed by Paramount Film Distributing Corporation. This is to recover moneys paid during the last six years of the state's motion picture licensing law, which Court of Appeals declared unconstitutional in June, 1965.

"Any Wednesday" Premiere Set

NEW YORK—"Any Wednesday," the Warner Bros. motion picture version of Muriel Resnik's long-run Broadway comedy hit, will have its world premiere at Radio City Music Hall this fall.

Starring Jane Fonda, Jason Robards, Dean Jones and Rosemary Murphy, "Any Wednesday" will open at the Music Hall following the engagement of "Kaleidoscope," the next attraction at the world-famed showplace.

Harrisburg Trans-Lux Plans Impressive Opening

NEW YORK—The new Trans-Lux Theatre at the Colonial Park plaza shopping center in Harrisburg, Pa., will open September 21, it was announced by Thomas Rodgers, vice president of Trans-Lux Corp. The first attraction will be MGM's "Doctor Zhivago," to be presented on a reserved-seat basis.

Trans-Lux, MGM and cancer society executives met this week to formulate plans for what will be one of the major events in Harrisburg this year. Designed by Drew Eberson, the theatre now ranks as the most modern in central Penna. and is expected to give a considerable business boost to the 45-acre shopping complex, one of the largest in the state. The 1,000-seat house is equipped for every projection system, including Cinerama.

This being a gubernatorial election year in Pennsylvania, and Harrisburg, the state capital, Rodgers said that he expects a heavy turnout of top political brass, including governor William W. Scranton, as well as a possible stopover by Vice President Hubert H. Humphrey.

MGM is giving maximum exploitation and advertising support to the event, since this is an initial break for "Doctor Zhivago" in that territory. To launch the new theatre, Trans-Lux is giving a considerable hypo to its usual film promotional budget. This support, plus heavy backing by the VIP-staffed committees of the local cancer society, point to a dynamic sendoff for the new theatre.

As a permanent added fillip, Rodgers said that his ushers and front personnel will be dressed in colonial garb. Another promotional fixture will be a lavish exterior garden, in the center of which will be a flagstone and cement patio of signatures and handprints of national and local celebrities. Rodgers hopes that Vice President Humphrey will be the first participant.



High Mod styles, designed by Carnaby Street team of Marion Foale and Sally Tuffin for Warners' "Kaleidoscope," were displayed for the first time recently at a fashion show in the New York Warwick Hotel. The fashions will be sold throughout the country by Paraphernalia Boutiques. Warren Beatty center, with Richard Lederer, Warner Brothers vice-president, right, and Paul Young, president, Paraphernalia Boutiques, are seen with three "Mods."

The 'Kaleidoscope' Look

The Carnaby Street designing team of Marion Foale and Sally Tuffin has come up with a great new "Kaleidoscope Look" that was unveiled at a fashion show in the Oxford Room of the Warwick Hotel in New York.

The high Mod style was created by Foale and Tuffin for the new Warner Bros. motion picture, "Kaleidoscope," which will open September 22 at Radio City Music Hall. The "Kaleidoscope" fashions will be sold throughout the United States by Paraphernalia Boutiques, a division of the Puritan Fashion Corporation.

Paul Young, president of Paraphernalia Boutiques, presented the "Kaleidoscope" fashions, which will be promoted nationally in conjunction with the release of the Technicolor film that will go into the nation's theatres next month. Richard Lederer, vice-president of Warner Bros., noted that theatre-owners across the country would cooperate with local fashion outlets in joint promotions for the film and the styles.

Warren Beatty, who stars in "Kaleidoscope," was on hand to help unveil the "Kaleidoscope Look." His co-star, Susannah York, wears the Foale-Tuffin creations in the Technicolor suspense comedy.

The motion picture was filmed on location in London and on the Riviera.

IFIDA Elects Governors

NEW YORK—Jean Goldwurm, president of Times Film Corp., and David Emanuel, president of Governor Films, Inc., were re-elected as members of the IFIDA governing committee in the organizational ballot.

There was a tie for third place between Munio Podhorzer, president of Casino Films, Inc., and Sidney Ginsberg. IFIDA designee from Trans-Lux. The tie will be determined in a run-off election to be held at the next IFIDA board meeting. At the same time, there will be an election for IFIDA secretary and treasurer.

Julie Rides High

HOLLYWOOD—Julie Andrews is on her way to becoming the champion boxoffice star of all time. Her four releases to date, "Mary Poppins," "The Americanization of Emily," "The Sound of Music," and "Torn Curtain," have already grossed a gigantic $85,000,000, and the prediction now is that "The Sound of Music" will exceed that total by itself before completing its engagement. Actress has two unreleased films, the Mirisch-UA production, "Hawaii," and the Universal-Ross Hunter production, "Thoroughly Modern Millie."

New Pa. Theatre Planned

MEADVILLE, PA.—Bert M. Stearn and his associates, Louis E. Hanna, Sr., and James Nash are building a 1,000 seat theatre in the new shopping center being erected here.

Tests Of TB Vaccine Continuing In Haiti

NEW YORK—Members of the executive committee of Will Rogers and guests were brought up to date on the status of Will Rogers anti-TB vaccine tests now in progress in Haiti by Dr. H. M. Vandiviere, director of the Haitian three-year test program.

Dr. Vandiviere, here from Haiti, brought a color-slide presentation of the operation which pictured conditions under which the tests are made, and portrayed the process of inoculating more than 200 Haitian children daily.

"We are now ending the second year of the three-year test" said Dr. Vandiviere, "and we are not drawing conclusions on the Will Rogers vaccine until the full test is completed. But we do know now that the INH-resistant-BCG developed at Will Rogers is safe; that no side effects have been manifested. We know it is an immunizing agent, but we do not as yet know the degree of effectiveness."

Vandiviere pointed out that the staff has been working on a seven-day-a-week basis, from seven in the morning until seven at night, and will continue at that rate. Each individual is devoted to the cause of the Will Rogers program and the intent of HATI (Haitian-American Tuberculosis Institute). Of the 12 Haitians working on the program, not one has complained of the long hours, regardless of the fact that a normal working day in Haiti ends at one o'clock.

New Fox Thousand Seater For Philadelphia Area

PHILADELPHIA—The Country Club shopping center, Langhorne, Pa. will be the site of the newest addition to the Fox Enterprises chain. Construction of the 1,000 seat facility will begin Sept., 1966 with the opening scheduled for early Spring, 1967.

Melvin Fox, president of the firm, indicated that the new Fox theatre will feature 70MM stereophonic projection as well as the latest advancements in comfort design for the viewer including "rocking chair seating."

The theatre design created by architect Mitchell Abromowitz, Roslyn, Pa., includes wedge shaped elevation which sets the theatre off from the surrounding shopping center structures and affects noticeable construction economies.

The screen installation design gives the appearance of the screen being suspended in mid air. Wall brackets support the screen which will be framed in light. The light frame concept is not disturbed when projection is adjusted from one screen size to another.

The theatre, located in the mushrooming industrial-residential area midway between Philadelphia and Trenton will provide a 12 × 40 ft. art gallery and exhibit salon for the presentation of works by area talent. A carefully planned traffic flow approach, takes advantage of the free-standing concession stand.

AI To Produce "Protest" Pictures With Appeal For General Audiences

HOLLYWOOD — American International will embark immediately on an expanded program of so-called "protest" motion pictures dealing dramatically with realistic commentary on our society and times, company president James H. Nicholson announced.

Nicholson, who has just returned from Europe where he and American International's executive vice-president Samuel Z. Arkoff saw their controversial feature, "The Wild Angels," open the Venice Film Festival showing, said that AI's additional slate of "protest" films would not be levelled at the youth market, but would fit into the category of general audience pictures similar to the "Wild Angels."

Outstanding in the line-up for 1966–1967, Nicholson announced, will be a new drama titled "The End," which deals with the completetly automated society existing 2,000 years hence, which is completely dependent on exotic and bizarre stimuli as a way of life. Roger Corman, producer-director of "The Wild Angels," will produce and direct "The End." Charles Griffith is currently writing the screenplay. The premise will bear a striking resemblance to the inner decay which marked the fall of the Roman Empire.

Included in the same category of upcoming films will also be "The Trip," another Roger Corman production which deals with the controversial hallucinatory drug LSD. Griffith is also writing this screenplay. The picture will be filmed on actual locations and in technically accurate environment in January.

A third shocking commentary on our modern society, Nicholson announced, will be "Sunset Strip," a world of long-haired teenage kooks who apparently exist in another dimension. Robert Kaufman is currently writing the screenplay.

"Two other similar 'protest' properties are completely under wraps at this time," said Nicholson. "Other companies have capitalized on some of our originally established trends before. In this case, our subject matter is unique so must remain absolutely secret for the moment."

The American International president stated that his company was the first to concentrate its production activities within the young audience market, and profitably so. "We will not entirely neglect this classification now," he said. "In fact, already set for production in this category are 'Thunder Alley,' a stock-car racing feature, starring Fabian and Annette Funicello; 'The Hatfields and the McCoys'; and 'Dr. Goldfoot and the Girl Bombs,' which has already completed principal photography, and will be released for Thanksgiving," Nicholson pointed out.

"Six productions will be placed in production in Hollywood within the next six months," Nicholson stated.

Commenting on world-wide film industry conditions based on recent domestic and European observation, Nicholson said that American film companies lead the world with 75 to 80 percent of the top grossing pictures now in release.

"By American pictures," Nicholson explained, "I mean those films under American sponsorship and with major American financing."

The American International president said that one salient difference in foreign and domestic film operation is that foreign companies send more money out of their country than comes in, whereas with American companies it is just the reverse.

"Relative to American International," said Nicholson, "we never invest more dollars in foreign production than we have received in foreign revenue."



The Pax Silver Wheels recently visited the J.F. 235 Drive-In, California, Md., as guests of manager Bart Harris prior to the opening of American International's "The Wild Angels." They advocate safe and sane motorcycling.

Walsh Testimonial Set

NEW YORK—The international entertainment industry will salute Richard F. Walsh on his 25th anniversary as international president of the IATSE at a testimonial dinner to be held at the Americana Hotel on Saturday evening, Dec. 3. Reception will be in the Albert Hall at 7:00 p.m. with dinner in the Imperial Ballroom at 8:00 p.m. The affair will be black tie.

Jack J. Valenti, president, Motion Picture Association of America, Inc., will be the general chairman. Co-chairmen from every phase of the entertainment industry will be selected.

UConn Area Theatre

HARTFORD—James S. Minges, principal stockholder of the Talcott Park Development Co., has disclosed plans for a $16 million project, including three high-rise apartments, office buildings, motel and shopping area, the latter containing a motion picture theatre, on a 54-acre tract on Route 4, in suburban Farmington, Conn.

The site is opposite the newly-designated building area for the schools of medicine and dentistry of the University of Connecticut, and Minges' plans will match the construction time-table of the medical complex.

Scott Joins Metro/Kalvar

LOS ANGELES—Ken W. Scott will head the West Coast Office of Metro-Kalvar Inc., as director of development, it was announced by Noel R. Bacon, president of the partially-owned subsidiary of MGM.

Scott, who recently retired with the rank of commander from the U.S. navy, will be substantially involved in developing new equipment and product application for the Metro/Kalvar line. His office is at the studio in Culver City.

Seven Arts To Release 12 Pics In Six Months

NEW YORK—Seven Arts Pictures will place a total of 12 major attractions in general release during the next six months throughout the U.S., it was announced by James V. O'Gara, Seven Arts vice-president and general sales manager of the theatrical distribution division.

The extensive release schedule fulfills a promise made by O'Gara when he joined Seven Arts one year ago, at which time he stated that the young distribution company would soon offer a steady flow of varied product to the exhibitors of the country.

The release schedule is as follows: **October:** "The Defector,"—(Montgomery Clift, Hardy Kruger, Macha Meril and Roddy McDowall). "The Counterfeit Constable,"—(Dhery, Diana Dors, Colette Brosset and Pierre Olaf). "Once Before I Die,"—(Ursula Andress, John Derek).

November: "The Brides of Fu Manchu,"—(Christopher Lee, Maria Visini).

December: "You're A Big Boy Now,"—(Elizabeth Hartman, Geraldine Page, Peter Kastner, Michael Dunn, Rip Torn. Karen Black, Julie Harris). "The Birds, The Bees And The Italians,"—(Virna Lisi). "The Shuttered Room,"—(Gig Young, Carol Lynley, Oliver Reed, Flora Robson).

January: "Seven Golden Men,"—(Rossana Podesta).

February: "The Frozen Dead,"—(Dana Andrews). "It,"—(Roddy McDowall, Jill Haworth).

Seven Arts also plans for Easter release "The Young Girls of Rochefort," an elaborate musical in Color starring Gene Kelly, George Chakiris, Catherine Deneuve, Francoise Dorleac and Danielle Darrieux.

Ken MacKay To Col.

NEW YORK — Ken MacKay has been named to co-ordinate the national exploitation campaign for "Rings Around the World," it was revealed by Columbia.

MacKay comes to Columbia with 18 years of arena, public relations and advertising agency experience, during which time he worked on some of the nation's biggest arena, TV and film attractions.

Among his extensive credits are seven years as assistant to the public relations and advertising director for Madison Square Garden, where he handled all of the Garden's major attractions, including ice shows, rodeos and circuses.

Mass. Theatre Planned

WORCESTER, MASS.—Construction on a $500,000 hard-top theatre to be operated by New England Theatres, Inc., in the Lincoln Plaza Shopping Center is well along.

The showcase is first hard-top to be built in this central Massachusetts city in 30 years.

New England Theatres Inc. is the regional affiliate of ABC (American Broadcasting Companies). The company is currently engaged in other expansion moves, mainly centered in shopping center sites.

COMPO To Move Sept. 30

NEW YORK—The Council of Motion Picture Organizations will move its offices Sept. 30 from the Paramount Building to a suite on the third floor at 165 West 46th street, New York City.

Columbia Signs Girard To Long-Term Contract

NEW YORK—Bernard Girard has been signed to a long-term contract by Columbia Pictures as a producer-director, it was announced by Mike Frankovich. The signing of Girard is in keeping with the company's policy of bringing the best, creative talent in the motion picture industry under the Columbia canopy.

Just prior to the signing of the new deal, Girard directed and wrote the screenplay of "Dead Heat on a Merry-Go-Round," a De-Haven-Girard production for Columbia, starring James Coburn, Camilla Sparv and Aldo Ray. Already acclaimed by preview audiences, "Dead Heat on a Merry-Go-Round" will be released later this year.

A pioneer in television, Girard has directed over 300 filmed shows for that medium, as well as writing and producing many other shows. He received the coveted Sylvania Award as Best Director of the Year for the first 13 "Medic" episodes. His 39 "You Are There" segments still continue to be shown in syndication, and earned Girard an Emmy nomination. A Directors' Guild nomination was earned for his "Playhouse 90" production, "Four Women In Black," starring Helen Hayes and which he wrote, produced and directed.

Girard's initial project on his new deal at Columbia will be selected shortly.

AIP's Auto Race Promotion

In a comprehensive local sports promotion with Ascot Raceways, American International announced it had entered its Fireball 500 special in the Ascot stock car racing event. The streamlined Plymouth Barracuda, which has participated in stock car events across the nation in conjunction with AI's racing feature, "Fireball 500," served as the pace car for the start of a special Fireball 500 stock car race.

The promotion, tied in with the multiple "Fireball 500" openings featured presentation of a Fireball 500 trophy to the winning driver, p.a. system announcements; distribution of 10,000 heralds and posting of 40 × 60's and three sheets around Los Angeles.



Mel Konecoff, New York editor, MOTION PICTURE EXHIBITOR, is seen with "Miss Hotel Paradiso" at a recent MGM trade press luncheon which served as a "living promotion" for intended exploitation of MGM's "Hotel Paradiso."

The NEW YORK Scene

By Mel Konecoff

IN CASE ANYONE'S INTERESTED, WE ARE EXTROVERT, RELIABLE, friendly, aggressive, aesthetic, immodest, frank, too serious of mind but pliable of nature, honest, kind, generous, pessimistic, broadminded, paying attention to detail, imaginative, creative, non-conformist, assertive, mature, realistically estimating capacities, logical, gregarious, materialistic, have a desire to curb negative appetites, and sensuous to color. If you don't believe us, ask noted graphologist Sandra Moseley, who analyzed our handwriting at a luncheon the other day on an outdoor terrace of the Loew's City Squire Inn.

According to Si Seadler, director of special projects at MGM, it was a "living promotion" luncheon on behalf of the comedy, "Hotel Paradiso." Prime purpose of the affair was to announce a series of exploitation projects and to show how easily they can be duplicated wherever the picture is booked.

On display were—a towel marked "stolen from Hotel Paradiso" to go to editors, critics, radio and tv people (it's an ordinary towel lettered with a marking pen); a ball-point pen imprinted with "register for fun at Hotel Paradiso," sample cost 1,000 at 3½ cents each; a cute chick in a bikini labed Miss Patch, who will plug away with computerized dating and a prize of a weekend in Puerto Rico with her—but chaperoned (to be featured in over 100 leading college newspapers); our favorite graphologist, Sandra Moseley, who will give free handwriting analyses on forms plugging "Hotel Paradiso" in a number of busy locations; a bellman picketed, calling MGM unfair for allowing the hotel aides to be called boys in the film; a "Hotel Paradiso Conscience Box" in which careless guests can drop towels, linens, ash trays, keys taken by mistake, which would then be returned to the individual hostelry; and a "Laugh Seal of Approval" awarded the film by the Humor Society of America, which can be used in ads, posters, etc.

Present from MGM were Morris Lefko, vice-president and general sales manager; assistant general sales managers Herman Ripps and Lou Formato; and representatives of the publicity and advertising departments. The sales toppers also had their handwriting analyzed, but they weren't talking.

A MATTER OF DIRECTION: MAI ZETTERLING, FINE SWEDISH ACTRESS who turned director, was in town last week for promotional activities in connection with the American premiere of "Loving Couples," her first directorial chore. The film deals with disintegrating moral standards in Sweden and the lowering of social barriers. The screenplay was written by Zetterling and her English novelist-husband, David Hughes.

Her film, a Prominent Films release, opens this week, and while she will appear in the lobby on opening day, she won't do any other appearances in other cities, although she would like to see her films launched properly in the key markets of the world. She opined that she couldn't make too many appearances and still write and direct.

Over lunch at the 21 Club, she was asked how come she was abandoning acting in favor of writing and directing, to which she replied that it was really a matter of personal preference. She recalled starting singing in a seedy night club in Sweden at the age of 14 and eventually winding up on stage. Salaries were so low that she had to turn to films to survive and not because she wanted to be a film star, a term she didn't care for. Film assignments were not too frequent, and she found it difficult just waiting for her agent to call with a job.

Watching some film-makers, she was shocked at the sloppy way they worked, terming them "higgily piggily." She was amazed the way retakes were never ordered when even she could see that certain scenes didn't come off too well. She delved into everything and developed a creative facility in time, which she thought was more important than money. Zetterling directed some documentaries for the BBC while keeping features in mind as her eventual goal. The latter was reached when she made "Loving Couples."

Her second film, "Night Games," was an entrant at the Venice Film Festival from which the public was barred because officials thought it was too daring. The film is based on her first novel, which will be published here shortly. Next will be another Swedish-produced feature to be filmed in Iceland in collaboration with her husband. They will write the screenplay in Greece and then film next spring—all on location.

THE METROPOLITAN SCENE: ASIDE TO JACK LEMMON: UA SENT US YOUR x-ray taken for your latest, "The Fortune Cookie." If you need same, will be glad to send it back or else suggest visit to Will Rogers Memorial Hospital for supplemental picture. There's a bit of clouding we don't like the looks of. . . . Lillie and Arthur Mayer hosted one of a number of cocktail parties at their apartment following Film Festival presentations. . . . The dubbed version of "La Dolce Vita," an AIP release, is well-done with voices, etc., coming off quite natural. Titra did the dubbing. One executive estimated that revenues from the film can be increased four times with the new all-English release. . . . When Al Kalish died recently, show business lost a friend and charity a strong booster. He was better known as Al Kelly, the double-talk artist, who always was ready to help at a luncheon or other affair, with Variety Club people especially conscious of this. They called on him quite often. The little man was a copasetic frammistan of the first order. . . . Re "The Wrong Box": Columbia was plugging its star as Michael ("The Ipcress File") Caine when it first opened. Since "Alfie" opened to impressive grosses, you guessed it. They've changed it to Michael ("Alfie") Caine. . . . Faithful readers will remember that a Long Island bus line was going to experiment with lower fares on Tuesdays for women shoppers. They've just petitioned the Public Service Commission to forget the whole deal as they found Tuesday to be the poorest day in the week, running $300 to $400 less than they did before the reductions went into effect. Guess they should have remembered that the stores aren't holding the big sales on Tuesdays. . . . Latest issue of "Action," magazine of the Directors Guild of America, was sent out to interested parties.

LONDON Observations

by Jock MacGregor

THE CRUNCH OF THE WILSON SQUEEZE AND SELECTIVE EMPLOYMENT Tax are being felt around the studios. British and American backed pictures alike are affected. Several projects which were expected to keep the stages fully occupied until Christmas are in difficulties or are definitely off. The trouble is the banks have not the money to advance even against dollar guarantees, and I know of one British producer who proudly presented a dollar discount note to his only to be told with embarrassment that he could not be accommodated. He had to pass it through a German establishment so Britain lost the dollars which we so dearly need. Just as the industry is crisis free for the first time in years, the government has to encourage one. Trade leaders have remained strangely silent on this point, but the Federation of British Film Makers' Andrew Filson at his monthly press conference was obviously not only worried about the immediate effects but also of the long term effects on the studios. Some producers without roots here could well be lost to the continental studio developments. Currently, he is assembling the unpleasant facts which will be forwarded to the correct quarters but will not be for publication. Also not for publication are the interchanges between his council and the Cinema Exhibitors Association on mutual problems and the Eady Levy in particular. The meeting was described as "much more illuminating than reports and casual talks with exhibitors."

This may be among the Fed's last press conferences. British Lion's Frank Launder, Sidney Gilliat, and the Boultings, who broke away from the British Film Producers Association because membership was open to the big groups, have resigned, clearing the way for a merger of producer associations. It is not before time. Production can ill afford the luxury of two such bodies, especially when it comes to vital questions of joint operations.

Though one association to cover all interests here is a pipe dream of debatable value, the existing Five Trades Associations committee serves an invaluable purpose in settling mutual problems and contributing to a pretty united industry. The way is now clearer for all groups to be housed under one roof. Robert Camplin, who has settled in as the CEA's general secretary, and has instituted regular and informal press conferences in common with the others (offering the "trades" further on-and-off-record background to current trends and problems), revealed that he is urgently looking for new offices.

Bob, who was with the Kinema Renters Society, revealed that much discussion has been devoted by his council to the economics of exhibition, with particular reference to the exhibitor in the tight position where site development could seem more attractive than a continued battle to make ends meet. Because of the means of computing the Eady Levy, rising seat prices could result in the statutory peak of $14,000,000 annually being topped to the embarrassment of all. Currently, houses taking less than $980 in a week are exempted for that week. Many would like to see this figure raised or for some rather complicated adjustments to be introduced. Surprising as it may seem to American cousins, most distributors and producers view this reduction sympathetically as they prefer theatres to stay open. Bob fears that the new $2800 license duty for bingo in premises with rateable value exceeding $2800, and considerably more for all gambling games, may influence exhibitors running bingo a few days a week to drop films entirely. The CEA is not supporting a suggestion that cultural films should be shown levy free. Not only would definition—as a book "Fanny Hill" is accepted as cultural—be difficult, but also many filmed classics are box-office bonanzas.

S.E.T. WAS CERTAINLY NEVER BUDGETED FOR WHEN "CASINO ROYALE" went on the floor back in January, but it is one more charge that Columbia must absorb for this marathon. Shepperton Studio boss Andy Worker mentioned it as one of the pictures affected when he reluctantly instigated a nine per cent surcharge on the basic time of employees charged to individual productions to offset an estimated $132,000 additional cost to the studios. He does not wish to profit from this and promises that while he would absorb a deficit, a refund will be paid if a surplus is shown at the end of the financial year. In common with other film men, Andy regards it as ludicrous that while the manufacturers of film and the laboratories which process the exposed film qualify for premium refunds, those who turn the raw stock into something that can be sold throughout the world at a far greater price do not. The battle to get movie making reclassifiied as a manufacturing industry continues.

SOME IDEA OF THE RELATIONS BETWEEN CIRCUITS AND INDEPENDENTS is reflected in the sentiments expressed in the Daily Cinema by Robert Freeman, who has reopened the burnt out Tower, Grimsby, after two years closure, with seating reduced from 1,051 to 832. Despite ABC and Rank houses in competition, his booking situation has not changed, and he is most grateful to Rank for resuming business relations where they left off. He said: "These days when the independents tend to blame the circuits for everything, ignoring the fact that they are in business and need to keep in business, it's very nice to think that a big organization like that does give an independent a chance without any trouble at all." A pre-release of "Torn Curtain" was the opening attraction, and a holdover resulted. Intelligent cooperation seems vastly preferable to litigation. . . . After a no premiere period, "The Chase" and "Kaleidoscope" opened at the same time on opposite sides of the street. Having accepted the former first, I attended it and forewent a free supper—Sam Spiegel to note! Not only did I feel madly virtuous—perhaps not quite so much when I paid for my meal—but I saw a shattering picture. The latter was launched with so much extra advertising and ballyhoo that the man in the pub asked, "Are they really worried about its success?" You can't please all the people. . . . After the way Brigitte Bardot treated the press on a previous visit, I declined to greet her at the airport when she arrived for the Anglo-French co-production, "2 Weeks In September." With only 95 noshing days to go, I accepted my first Christmas invitation—the Variety Club's thank-you lunch for press, radio, tv, and newsreelmen.

Shopping Center Theatres Boost Gen. Cinema Earnings

BOSTON — General Cinema Corporation (A.S.E.) reported that its net income for the nine months ended July 31 was 35 per cent more than in the like period a year ago. Net income, excluding special charges of three cents a share, was $1,356,234, equal to $1.07 per share on 1,269,854 shares outstanding. This compares with last year's nine month net income, before a four cent special credit, of $1,005,982, or 79 cents a share on 1,266,506 shares outstanding.

Gross revenues advanced to $24,382,300 or 37 per cent more than the $17,831,174 reported a year ago.

Income before federal income taxes in 1966 was $2,010,434, versus $1,593,382 for the nine month period in 1965.

In reporting results, Richard Smith, president, said that all divisions contributed to the gain in sales and earnings, but he credited the company's shopping center theatre division with "making the major contribution."

N.H. House Ties-in Movie Month

One of the first National Movie Month promotions in the country was held at the Plaza Cinema, Derry, New Hampshire, over the Labor Day week-end.

Derry in recent years has inaugurated a huge Labor Day town sponsored festival including a New York style parade which attracts 40,000 persons to the town of normally 8,500 inhabitants.

The Plaza, owned and operated by Donald F. Critchley, entered a special float heralding the coming National Movie Month with one-sheets and banners. Highlight of the float was clown "Mr. Sweep," famous throughout New England, and candy giveaways for the kiddies. "Mr. Sweep," engaged by the theatre, promoted Movie Month and the first anniversary of the theatre. A large birthday cake was embossed with titles of Movie Month films and a piece was given gratis to each patron by "Mr. Sweep."

Warners' "The Great Race" was featured on the weekend; and the theatre took full advantage of the crowds over the weekend to bally its birthday and Movie Month. A midnight horror show, an all day 'teen promotion with a battle of the bands on stage were other features. The front and lobby were saturated with Movie Month banners and promotional material. Additional tieins with schools and local clubs plus theatre parties for adults with special emphasis on 'teen and school age programs were formulated.

Although the Plaza is not granted first run product and will not be playing national Movie Month releases during October, the theatre has booked the best available product and is a fine example of how a small, sub-run exhibitor can promote National Movie Month to best advantage.

Will Rogers Area Chairman

NEW YORK — Morris Lefko, national chairman of the Will Rogers Fund Drive, announces that R. E. Hefner, branch manager for Warner Bros. in Charlotte, N.C. is replacing William Halliday, Paramount branch manager in that city, as distributor area chairman.

Lefko also announces that Ed Brinn, MGM branch manager in Oklahoma City will temporarily take over the duties of distributor area chairman Charles Hudgens.

ALBANY

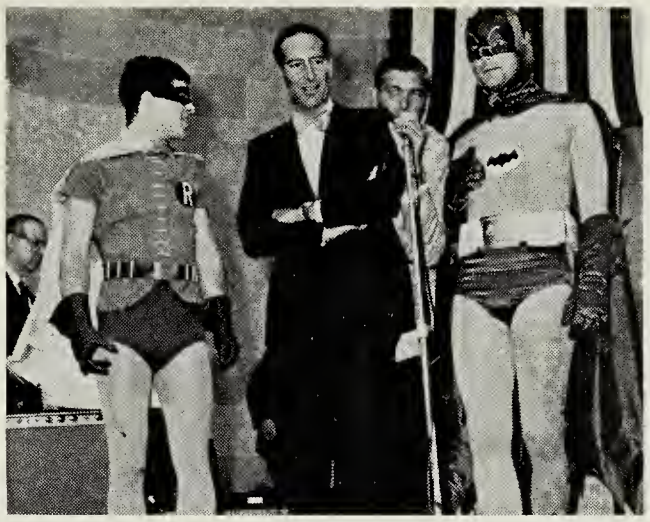
The Albany Junior Chamber of Commerce will hold a showing of "John P. Kennedy—Years Of Lightning, Day Of Drums" at the Palace on Sept. 21 at $2.50 charge for general admission. Patron tickets are $5. . . . Stanley Warner district manager Martin Burnett has resigned. Zone manager James Totman appointed Joseph Stowell, manager, Madison, to succeed him. Dick Kelly, Burnett's assistant at the Strand, has been transferred to the 1600-seat Warner, Lynn, Mass., as manager. Charles Walsh, former doorman, replaced Kelly at the Strand.

BUFFALO

Screen stars Jack Lemmon and Elaine May were in Niagara Falls with producers and crew to make scenes for "Luv," the Broadway stage hit which is being made into a motion picture by Columbia. Martin Manulius is the producer and Clive Donner, the director. . . . So heavy has been the demand for the series of four free movie shows on the four Wednesdays in September at 10 a.m. that the stunt, originally planned for the Century, has been extended to the Center also. The Buffalo Courier-Express is aiding the project through which the merchants hope to get folks downtown to shop after the free film show. . . . Ed Hale, Universal exploiteer, has been in Buffalo working with Frank Arena, James J. Hayes, and Ed Meade on "Let's Kill Uncle," which opened at Shea's Buffalo and the Wehrle Drive-In. Ed Gallner, MGM's ad-pub representative, also has been in Buffalo doing some tub-thumping for "One Spy Too Many," which opened at the Center downtown and the Broadway Drive-In. . . . Carl Schaner, managing director, Century, first-run United Artists house in downtown Buffalo, is in New York to work with the UA home office on exploitation for the upcoming "Romeo and Juliet," which opens soon at the Manhasset, Long Island, and the Teaneck, in New Jersey. The next big attraction at the Buffalo Century will be the UA production "Khartoum," and Schaner will be back in time to work on the advance promotion. During Schaner's absence, Rita Inda will carry on the duties of the local office. . . . Work could begin on the second motion picture theatre in Irondequoit, N.Y., near Rochester, before the first is completed if the Town Board of that town approves a rezoning request. The newer one would be a part of a multi-building shopping center. . . . Macy Cohen, son of Irving Cohen and nephew of Sidney J. Cohen, president of Allied Theatres of N.Y. State, Inc., is operating the Transit Drive-In and reports business excellent. . . . "The Bible," 20th Century-Fox presentation of the Dino De Laurentiis production, directed by John Huston, will be shown late this year in Shea's Teck, which now is presenting its 76th week of "The Sound of Music." . . . The much-discussed motion picture documentary, "John F. Kennedy: Years of Lightning, Day of Drums," is having its area premiere at the Colvin, managed by William C. Knudson. . . . Albert E. Goldman, Rochester, has been named executive attorney and a director of Panther Theatres, Inc., which has assumed operation of the former Schine Theatres.

CHARLOTTE

H. H. Everett, Charlotte theatre man, has been elected honorary chairman of the First Union Bank, which has its headquarters at Charlotte. He has been a member of the board of directors since January, 1944. Everett held the Charlotte franchise for distribution of Republic motion pictures for a number of years and then formed a theatre circuit in the Carolinas. He withdrew from active participation in this company some years ago, but as Stewart-Everett Theatres, it still bears his name. He now is co-owner of Everett Enterprises.



Participating in a recent "Salute To Junior Good Citizens" in New York's Central Park was Robin (Burt Ward); Parks Commissioner Thomas P. F. Having; Sonny Fox of WNEW-TV's Wonderama Show; and Batman (Adam West). 10,000 youngsters swarmed into the park to see the dynamic duo and participate in the activities, which launched 20th-Fox's "Batman" at more than 60 theatres throughout the N.Y. metropolitan area.

CHICAGO

Balaban and Katz loop theatre amusement ads were carried out in a red, white and blue theme over Labor Day week-end. Their headlines read, "Have a real time this holiday week-end. The most colorful entertainment of the season is here for you and your family to enjoy in relaxing, cool comfort at B and K air-conditioned theatres." . . . Labor Day matinees were held at three reserved seat engagement films running in the Loop—"The Blue Max" at the Cinestage; "The Sound Of Music" at the Michael Todd; and "Khartoum" at the McVickers. . . . The Thunderbird in Hoffman Estates will have its grand opening on Sept. 30. Some of the new theatre's special features include a 62-ft. screen, courtyear lounges, stereophonic sound, and parking for 2,000 cars. . . . The Better Films Council of Chicagoland held its third party for the summer at the home of Mrs. Raymond C. Krueger, Highland Park, Ill. The party in Mexican decor, was inspired by U's "And Now Miguel." . . . The first annual "Fanny Hill" Festival was in its second week at the Plaza Art Theatre. . . . Douglas S. Steinberg, NCA's president since 1958, submitted his resignation to become effective Oct. 1. He becomes vice president of E. J. Brach and Sons. . . . Cliff Terry, movie critic, Chicago Tribune, married Tribune copy writer Pat Dickelman.

CINCINNATI

The Tri-State's summer movie season was very satisfactory in all departments. Drive-ins, clobbered at times by bad weather, drew very well. The experiment of multiple runs apparently was quite good in easing the scarcity and demand for first-run products. However, there were some films that could have made larger grosses if they had been permitted longer runs. First-run theatres here were very well patronized for a summer season, topping all attendance records during the past five years. There was a sufficient number of attractive films to satisfy patrons at sub-run houses. Children were not forgotten during the season, nor were Golden Age Club members, both enjoying extra matinees with films tailored to suit their tastes. Cincinnati has a strong amusement program lined up for the fall-winter season. A well balanced array of live attractions has been planned, plus a very promising movie schedule. . . . Martin Kutner new division manager for Columbia Pictures, and Jerry Esbin, manager of exhibitor operations, were on Film Row. While in the area, the executives and Phil Fox, branch manager visited the Chakeres Circuit, Springfield, O. . . . Also in recently were Jack Zide, AI franchise holder; Lou Marks, MGM central division sales manager; and Edward Adleman, States Film Services. . . . Ben Hathaway, manager of Cincinnati Theatres' Woodlawn Drive-In, has been transferred to manage the Twin Drive-In. Woodlawn closes its season within a few weeks. . . . Milton Gurian, AI branch manager, reports "Wild Angels" is breaking house records throughout the area. . . . Jack Haynes, Cincinnati Theatres general manager, and area chairman for the October Movie Month campaign, reports all exhibitors have been contacted by letter and have their kits. He is planning a general meeting but is having difficulty in setting a date convenient to all exhibitors.

COLUMBUS, O.

Russ Bender, former manager of Hunt's Cinestage, has been named manager of the Grand Cinerama. He succeeds Jim Tibbetts, who has been appointed manager of the Broadway and Off-Broadway theatres in Portland, Ore. The two west coast houses have been leased by Trans-Beacon Corp., operators of the Grand Cinerama. . . . Manager Robert McKinley, Northland Cinema, reports attendance during the 18 months' run of "The Sound of Music" is near 450,000, about half the population of Greater Columbus. The hard-ticket run is continuing, with no closing date announced. . . . Columbus theatremen were cheered by results in the reader poll conducted by the Columbus Citizen-Journal, which gave a two to one majority in favor of Eastern Standard Time. . . . Manager Ed McGlone, RKO Palace, has booked "John F. Kennedy: Years of Lightning, Day of Drums" for an early playdate. . . . Rita Rae Johnson, secretary to Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, was married to Samuel Moore, associated with the Business Supply Corp.

DALLAS

"The Street Is My Beat," a Dallas made film over a year ago, made by a group from Hollywood headed by Irvin Berwick, is going into national release. The film stars Shary Marshall. . . . Bill Wiliams, chief barker, Variety Club of Dallas Tent 17, was presented a plaque by the Dallas Association for Retarded Children for use of the Variety Sunshine Coaches in transporting retarded boys and girls to training centers and on recreational outings. Williams announced that the local tent is studying ways to place more Sunshine Coaches into service in the state. A November theatre party is planned to raise funds. A golf tournament, the annual Variety Golf Tournament, will be held on Oct. 10 to raise funds for the Will Rogers Memorial Hospital. . . . Arch Hall, producer and owner of Fairway International Films, Burbank, Calif., was in the city scouting locations for his next film. Hall visited with Al Wolf, local distributor for Fairway International Films. . . . Film star Warren Beatty has just about completed plans for the largest film to be made in Dallas since "State Fair." The Beatty film is "Bonnie and Clyde," based on the life of Texas outlaws Clyde Barrow and Bonnie Parker, which he will star in and produce. . . . As part of a publicity drive here for "Is Paris Burning," sched-

uled to open at the Wilshire on Nov. 23, Paramount Pictures' Bill Schaefer is seeking veterans in the Dallas area who participated in the liberation of Paris 22 years ago. . . . A firm named R. A. F. Production has announced plans for the shooting of a film in the Dallas area. Heading the operations are Bob Reedy, Gene McCoslin and Bill Haynes. They are discussing plans with Gary Haynes about the star role in their first film. Gary Haynes, brother of Bill Haynes, is seen on "Peyton Place."

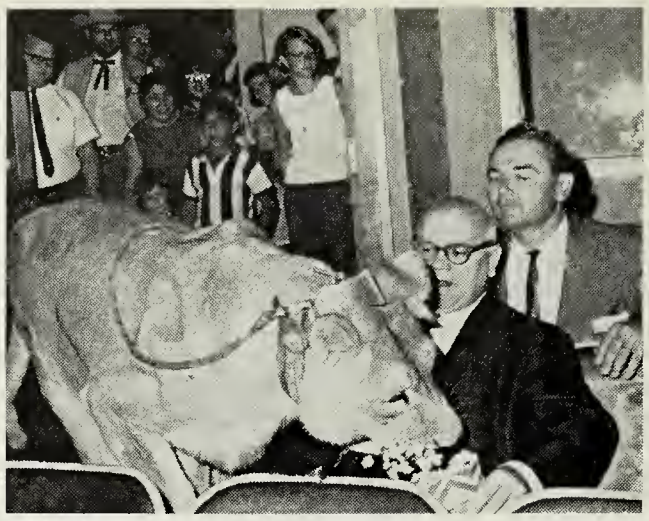
"The Bible" has been booked to open on Oct. 12 at the Tower. The performance will be a benefit showing sponsored by the Dallas Woman's Forum for the group's philanthropic activities. The film will be shown on a road show basis at the Tower. . . . The British comedy "The Wrong Box" has grossed more at the Festival in its first four days than any other picture has taken in during its first week. . . . The Variety Club of Dallas Tent 17 saluted Jimmie Gillespie on his retirement from the 20th Century-Fox exchange. . . . Hollywood's Betty Grable will star in "Hello, Dolly!" at the Will Roger Memorial Auditorium in Fort Worth, Tex., on Sept 27 through Oct. 2. . . . The Hiway 183 D-I has had its name changed and is now known as the Park Plaza D-I. There is still the 183 D-I operating.

DENVER

A new Ute is being constructed in Colorado Springs by the Cooper Foundation at a cost of $500,000 plus to replace the present Ute, being razed next spring to make room for the construction of a large office building. The new house, like its predecessor, will carry the Indian motif and was designed by Mel Glatz and Associates, Denver theatre design firm. Seating 890, the building will be a modern blending of tinted glass and adobe-like brick. Specially woven carpeting will carry the Indian theme into the interior where Indian symbols will decorate a large Franciscan tile panel at the outer lobby. A circular concession stand will serve patrons, and a 66 foot screen will exhibit any present or future anticipated film process. . . . Regular monthly luncheon of the Rocky Mountain Motion Picture Association was held at the Heart of Denver Motor Hotel. Chick Lloyd, American International Pictures, was named to take over the duties of treasurer of the organization from Bob Sweeten, International 70, who left for California to assume the managing directorship of the Cinerama Dome, Hollywood. He was presented with a handsome raincoat by his fellow members at the luncheon.

DES MOINES

The Rialto, owned by the Blank interests of Des Moines and located in downtown Boone, was destroyed by a fire which broke out several hours after closing on a Saturday night. Dennis Dalton was manager of the house. Damage from the fire was placed at over $100,000. . . . The Democratic candidate for U.S. Senate, E. B. Smith, finally canceled plans to use the government-produced "John F. Kennedy: Years of Lightning, Day of Drums" for political fund raising purposes. Earlier, Smith had announced special showings of the film in Des Moines and Waterloo, but after some criticism, he announced the cancellation, saying the issue had been misunderstood. He had planned to charge $5 for the special showings. . . . A new theatre, the $500,000 860-seat Cecil, is expected to get under construction shortly at the South Mason City shopping center. The theatre will be leased and operated by Alice Arthur who has operated the old Cecil at Mason City, Ia., since the death of her husband in 1955. Architect for the new house is Robert Bergland, and the Portland Investment Co. of America will finance the building. . . . A. W. Moore has taken over the management of the Brooklyn, Brooklyn, Ia.



This local "pet" lion attended a special screening of Columbia's "Born Free" at the Strand, Wichita Falls, Tex., and shared a box of popcorn with Times amusement eidtor Pericles Alexander, as Fred McHam, manager who arranged the stunt, looked on.

Live Lion Plugs 'Born Free'

Fred McHam, manager, Strand, Wichita Falls, Texas, arranged a special screening for "Blondie," a 350 pound lion. in connection with his exploitation of Columbia's "Born Free"; and created more talk than anything he has done in years.

The screening at 10 a.m. was covered by both television stations with resulting breaks on four news-casts. The Times newspaper was on hand to photograph the lion eating popcorn with the amusement editor Pericles Alexander.

A Ford convertible was promoted from a local dealer to drive "Blondie" around the city. This made all the down-town area and all shopping centers. The amazed looks on all the faces was something to behold. It was certainly something to see a lion riding on the back of a convertible. Charles Hipp, the owner, would tell the lion to kiss the pretty little girl, Evette McHam, the manager's daughter, and the lion really gave out with a big kiss. She wanted to take the lion home.

In fact, people are still talking about McHam's lion stunt.

HOUSTON

Jerry Ribnick has been hired by Paramount Pictures to handle promotion of their films in the Gulf Coast area. . . . The Place Pigalle Garden presents old western movies each Thursday night. . . . The first movie to show Raquel Welch on the screen "Fantastic Voyage," has been booked to open at the Metropolitan on Sept. 30. . . . A multiple opening has been given "Born Free" at eight indoor and seven d-i's. . . . With school in full swing again many of the suburban theatres have discontinued their weekday matinee showings. . . . Hollywood comedian Milton Berle was in Houston to discuss his new television show, which made its debut that same night over the ABC-TV network. . . . One of the features of the new Ice Capades show is an elaborate projection screen on which moving backdrops can be projected while the stars and chorus, all colorfully costumed, are whizzing about the frozen stage. The huge "Magic Screen" is used to integrate live performers with performers on the screen. That is, a performer may be seen enormously magnified on the screen, then shrink to life size as the live skater steps through the screen. . . . Hollywood singing star Jane Powell will sing the female lead in "Brigadoon" at the Houston Music Theatre which will open a two week engagement on Sept. 20. . . . Among the top drawing motion pictures in Houston this summer were "Who's Afraid of Virginia Woolf?" at the Tower; the Delman had three boxoffice winners which included "Born Free," "The Trouble with Angels," and "Dear John," now in its seventh week; Loew's State had "The Russians Are Coming The Russians Are Coming" and "Cast A Giant Shadow." Cinema I and II, operated by General Cinema Corp. had winners at the three twins with "Nevada Smith" and "The Glass Bottom Boat." "To Die in Madrid" reportedly did the best business in years for the Alray. The big grosser, of course, was "The Sound of Music" at the Alabama, now in its 75th week. Also top grossers were "Torn Curtain" and "Boy, Did I Get a Wrong Number," considered the summer's financial sleeper. "The Hallelujah Trail," although doing poorly in first run, did well in subsequent runs here. Among the disappointments of the summer were "Khartoum" at the Gaylynn. Jeff Millar said that several artistically good films didn't reach the boxoffice giant stage, and two of them were "And Now Miguel" and "A Big Hand for the Little Lady."

JACKSONVILLE

Miss Margaret Mahon, daughter of Jack Mahon, who heads Florida State Theatres' entertainment complex at Weeki Wachee, and Mrs. Mahon, became the bride of J. Richard Sewell. . . . The press of duties as head of Continental Enterprises has forced Arvin K. Rothschild, formerly a prominent local motion picture exhibitor, to resign from another presidency he has held since April 1965, that of the local war on poverty implemented by the Federal Economic Opportunity Act. . . . Fred J. Kinsel, manager, Beach, Cocoa Beach, has succeeded the United Booking Service of Miami as booker of the Satellite Theatre, Satellite Beach. . . . The Pic, East Jacksonville, was shuttered many years ago, and recent unsuccessful attempts to attract patronage were made by John Bowler and Eddie Waller. . . . Leonard Vaughan, formerly with Cannon Theatres, has opened his new Family Drive-In at Live Oak. It has a subrun policy and can accommodate 300 cars on its ramps. . . . Mrs. Mary Hart, local WOMPI president, alerted the entire WOMPI membership to three major opportunities for industry service during September and October. She pointed out that a score of WOMPIs will be needed to assist the Ford Motor Co. and the Florida Theatre in staging the second annual Ford Night at the Movies on Sept. 22. WOMPI services, Mrs. Hart said, have been requested to supply industry representation in the city's annual Arts Festival scheduled for Oct. 5–9 in the Civic Auditorium. WOMPI members will staff an exhibit of the San Marco Art Theatre. The most demanding WOMPI services of the year will be during the 10-day period of Oct. 19–29 when all WOMPI members will double as ticket-takers at midway shows of the Jacksonville Agricultural and Industrial Fair. . . . Charlotte Green, who resigned from the Columbia staff, has been succeeded by Carol O'Quinn, one time United Artists staffer. . . . Charles and Doris Daugherty have taken over the buying and booking of the Islander Drive-In, Key West, formerly handled by Ed Chumley. . . . The Lincoln, Key West, has been shuttered. . . . The Largo, Largo, formerly operated by Henry Glover, president, Motion Picture Exhibitors of Florida, is new a unit of Floyd Theatres. . . . The Florida, Fort Lauderdale, had its last screen performance the night of Labor Day.

MIAMI, FLA.

The Playhouse, St. Petersburg, is shuttered. Bill Boardman, manager, said that the long-established house would reopen within 30 days with a new policy. . . . Jeff Forbes, Crossroads, St. Petersburg, played host to Christopher Charles, 74-year-old French Foreign Legion veteran living in the area, for dinner and a reserved seat at the premiere there of "Beau Geste." Forbes' "gesture" to the World War One hero was given considerable publicity in the local papers, including a third-of-a-page interview with Charles that included mention of the theatre, the film, and playdates. . . . Ralph Meeker has been signed to play a co-starring role in "Gentle Ben," now on location in the Florida Everglades west of West Palm Beach. James Neilson is directing the Ivan Tors production. . . . Alice Brown has retired from the Wometco Enterprises Employees Credit Union after serving for 15 years. Sylvia McInnis has been hired to take over from Mrs. Brown. . . . "Khartoum" closed at the Sheridan, Miami Beach. "Alfie" is scheduled to come in Nov. 10 on a continuous performance, non-reserved seat basis.



Herb Kaplan, general manager, Bay Harbor, Bay Harbor Islands, Fla. (in background), recently staged a treasure chest contest for Buena Vista's "Lt. Robin Crusoe, U.S.N." Every child received a key. If it opened the chest, the bearer was allowed to reach in for a handful of coins (new pennies). It was necessary to climb the ladder to open the chest. Parents got as many thrills out of the stunt as did the children.

MEMPHIS

Malco Theatres. Inc., opened Memphis' first double drive-in theatre, offering four features. It takes its name from the street upon which it is located (Summer) and its two-sided nature: Summer Twin. In the paved 23 acres, there is room for 1,600 cars. The two auditoriums are for those who might get weary in a car. Such patrons are able to sit in theatre-type chairs. Also, there are two patios with tables that have speakers. The auditoriums each have 50 seats. . . . "Who's Afraid Of Virginia Woolf?" startled exhibitors here. It wasn't the epithets, but the box office success of this picture that could not have been shown during Memphis' former strict censorship days. "Woolf" set a house record at Warner, with a 49-day, 245-showing stay, and an estimate that the full run gross was about $83,000. . . . Rex Theatre, Starkville, Miss., reopened on Sept. 1. . . . Vernita Green, Universal Pictures, became the bride of James Kelley, RCA, Inc. . . . The mid-south is following the trend toward movie houses in shopping centers. Presently there are four additional ones being built. The $200,000 Cinema, owned by General Cinema Corporation, will be opened within a few weeks. The 1,200 seat house is in the Plaza Shopping Center in a suburb of Memphis. GCC also owns the Plaza, located in a mid-town shopping center, plus 36 drive-in theatres and 62 shopping center locations. R. C. Wrightman, city manager for the Arkansas Amusement Company, states the firm will soon complete a 800-seat first-run theatre at Little Rock, Ark., Village Shopping Center. Gulf States Theatres, with headquarters in McComb, Miss., is planning a 700-seat house in the Battlefield Shopping Center. Vicksburg, Miss. GST also plans another of the same size in an El Dorado, Ark., shopping complex.

NEW HAVEN-HARTFORD

Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, has promoted James Landino, with the circuit since 1949, to newly-created capacity of Metropolitan Bridgeport district manager, supervising the first-run HiWay and Beverly Theatres. Previously, Landino was with Stanley Warner in New Haven, on the Roger Sherman staff. Joseph Letizio, who has just completed a manager training program, is the new house manager at the Beverly, Bridgeport. . . . The Capitol, Meriden, had its boxoffice damaged when an unattended car rolled down Grove street and struck the north side wall. The theatre was closed at the time. . . . Loew's Poli, same city, is being demolished. . . . The Palace, Norwalk, Conn., long a home for vaudeville and in latter years playing Spanish-language motion pictures, has shuttered because of lack of business. Operated by Lockwood and Gordon, it is the third area theatre to be closed since World War II. . . . Russell Newton, manager of American Theatres Corporation's first-run, downtown Capitol, New London, for the past eight years, has resigned and will announce a new affiliation. Robert Newman, his assistant for the past two and a half years, succeeds Newton, who had been on the Capitol staff 24 years.

Milton LeRoy, Leroy Enterprises, Hartford, which recently leased the 800-car capacity Blue Hills Drive-In to General Cinema Corporation, is expanding anew; he is negotiating for acquisition of additional theatre properties in Canada. . . . John P. Lowe, Western New England division manager for Redstone Theatres, anticipates a December, 1966, opening for Cinema III, West Springfield, Mass., and spring, 1967, opening for Cinema III, Lawrence, Mass., both now under construction. The new units will adjoin the Cinema I and II complexes in West Springfield and Lawrence, respectively. . . . Doug Amos, general manager of Lockwood and Gordon Theatres, has announced promotion of Richard Wilson, manager of the suburban East Windsor Drive-In, to manager of the L&G Cinerama Theatre, Hartford. He succeeds the late Mannie Friedman. Donald King, assistant manager at the Norwalk Drive-In, Norwalk, becomes manager of the East Windsor Drive-In. . . . Sal Adorno, Jr., owner, Middletown Drive-In, downstate Middletown, Conn., has leased the Portland Drive-In, in the nearby town of Portland, from Markoff Bros. Theatres, Colchester, for an undisclosed sum. The lease is for 20 years. . . . A long-projected film biography of Jack Benny may follow spring, 1968, publication by Simon & Schuster, New York, of a book now being written by Maurice Zolotow, the comedian disclosed in an interview with Allen M. Widem, Hartford Times.

NEW ORLEANS

Variety Club Tent 45 received much favorable publicity in newspapers, television and radio in connection with their assuming the guardianship of a baby boy allegedly deserted a few hours after birth on Camp Street near Audubon Park. He has been named "Timothy Variety Barker" and Tent 45 has been given permission from the State Welfare Department to assume financial responsibility for him as long as he remains a charge of St. Vincent's Home, where he has been placed by the Department. . . . Governor John McKeithen appointed Burgess Meredith, who spent several weeks in Baton Rouge, La., for the filming of Otto Preminger's "Hurry Sundown," an honorary aide. He was also made an honorary mayor of Baton Rouge. . . . A group of Variety Ladies helped Mrs. Muncy Bruce, a charter member and mother of past president Fay Gallagher, celebrate her 90th birthday with a lunch at Brennan's Restaurant. . . . Mrs. Gilbert Estay, mother of Variety Ladies' second vice president Mrs. Vaughn Guarino, and mother-in-law of Walt Guarino, city manager, Paramount Gulf Saenger and Saenger Orleans Theatres, is well on the way to recovery from a siege of illness.

PHILADELPHIA

Max Gillis, Allied Artists branch manager, has taken over the local Allied Artists office and will operate it as an independent franchise. . . . Continental held a luncheon seminar at the Warwick Hotel on "The Gospel According To St. Matthew" with Vincent Liccardi, national director of advertising, publicity and exploitation, conducting. Continental's Bob Folliard was also in attendance. . . . Ellis Theatres' Bill Yurasko announced that an art circuit was being formed consisting of the Yorktown, Bala and Cinema II, the latter owned by General Cinema. Yurasko will do the booking. . . . Variety Club Tent 13's Old Newsboys' Day Sept. 30 promises to be a bigger success than ever. . . . Chief Barker Harold H. Salkind urges that reservations be made early for the annual golf tournament and dinner dance at Green Valley Country Club on Oct. 7th. . . . Sunday night screenings at Tent 13's headquarters in the Bellevue Stratford Hotel have been resumed. . . . The Feeley, Hazleton, Pa., will attempt a revival of vaudeville one night a week with the same six men in the pit who were there 25 years ago. Danny O'Donnell, old time vaudevillian, is putting the shows together and will m.c. Shows will be held on Tuesday nights in conjunction with films. The house is operated by Bob Malkames, who also operates the world's oldest existing drive-in, the Shankweiler, north of Allentown, Pa.

SAN ANTONIO

George M. Watson, city manager for Interstate Theatres, has announced that the reserved seat engagement of "The Bible" will open at the suburban Broadway on Oct. 12. . . . Mary "Friday" Quezeda, assistant in the office of the Independent Theatre Supply, is the winner of a new Ford, the first prize she has ever won. . . . The Winchester, a 1,000 seat indoor operation, has been opened at Lubbock, Tex., by Lubbock Theatres, a Video Independent Theatres affiliate. . . . Funeral services were held for Walter William Gilreath at Marshall, Tex. He was former regional manager for the RCA Service Co. in Dallas for 30 years and had retired 18 months ago. . . . Video Independent Theatres plan the construction of the Cinema West, indoor operation with a seating capacity of 1,000 adjacent to Texas Tech University, Lubbock, Tex. . . . William Miller has taken over managership of the Mexia, Mexia, Tex., replacing Charles Sartor, who will manage two theatres for Video Independent Theatres at El Reno, Okla. Miller comes from Cleburne, Tex., where he served as assistant manager for the Video circuit. . . . The Jackson, a block long theatre operated by Stout Jackson, Robstown, Tex., was destroyed in a fire. The Jackson was built in 1936 and closed in 1963. In addition to the showing of motion pictures, the Jackson was used for dances and for the presentation of theatrical personalities from Mexico.

Raymond Puchot, Jr., a three-year-old youngster, ran away from home to catch a movie and caught the fancy of Gene T. Cole, city manager, Gulf State Theatres. Cole stated that "We need more movie-goers like this boy. I am going to present him with a book of free passes to all our theatres." . . . Patrick Wayne, son of John Wayne, was in the city unofficially beating the publicity drums for his new television series, "The Rounders." . . . Word has been received here by friends of Karen Sharpe, local movie actress, that she was married to movie producer Stanley Kramer in Beverly Hills, Calif. . . . Films produced in Britain, France, Bengal, Spain, and Germany will be presented during the fall cinema arts seminar at St. Mary's University. . . . Opening of the Wonder, Interstate Theatres' new house in the Wonderland Shopping City, which was scheduled to open Labor Day weekend, will now be opened in November, the new target date. . . . With the scheduled opening of the new San Pedro Twin D-I weeks away, plans are being made for a number of prizes to be awarded including a free trip to Mexico City by American Airlines.

SEATTLE

Jean W. Spear, Warner Bros. Seattle branch manager, attended a company meeting in Chicago. . . . Morris Sherman has been named branch manager of Columbia Pictures, replacing James Beale, who has taken over the Allied Artists franchise. . . . Ed Cruea, formerly with the Seattle exchange, was up from AA, Los Angeles. . . . James Beal is handling Crest Film and Mutual Film Distributing Corp. . . . The Alfred Milottes, famous for their nature films on Africa, the Everglades, and Alaska, have established a home in the Green River Valley. Located high on a promontory and surrounded by evergreens, native vegetation, and wild life, their new home reflects their interest in scenic beauty. Their living room enjoys a 180 degree panorama, including the valley and Mount Rainier.

'Mods' See "Alfie"

Paramount Pictures' "Alfie" received wide mass media coverage on its opening in New York when some 58 outlandishly attired young 'mods' started gathering outside the New Embassy Theatre two and a half hours before the film's first performance.

Covering the unusual Broadway scene were reporters and sound motion picture photographers from NBC-TV and ABC-TV; newscasters from WNEW and WMCA; and reporters and photographers from the N.Y. Post and the N.Y. Daily News. Also on hand were freelance TV film photographers and amateur still photographers.

The reporters, and the Broadway passers-by, saw the eager British-looking youngsters served tea and crumpets by a liveried English butler and maid from the Tower Suite while they waited for "Alfie."

One of the show-stoppers of the morning was the arrival by chauffered limousine of Roger Gilliard, a leading Manhattan Discotheque dancer and brother of actress Jill Haworth. Gilliard, who sported a top hat, fur jacket, plaid pants and spats, had two beautiful and equally colorfully-dressed 'birds' on his arms. They were enthusiastically greeted at the New Embassy by the go-go dancers from Arthur, the Eighth Wonder and Trude Heller's, New York's top 'in' dancing establishments.

The activity at the New Embassy started at about 7:00 A.M. when four of the young ladies arrived complete with sleeping cots, sandwiches, thermos jugs and prepared to camp in front of the theatre until "Alfie" went on the screen.

'Namu' TV Featurette

United Artists has prepared an eight-minute TV featurette on Ivan Tors' presentation of "Namu, The Killer Whale," the screen adventure of the 26-foot, six-ton sea animal recently headlined in the world press. The TV featurette shows how the feared beast was captured, tamed and trained and taught to perform with human beings. Robert Lansing, who heads the starring cast, was the first actor to get into the water and ride the whale's back, an amazing feat of daring, since killer whales have been known to attack other whales twice their size.

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This "live" float for MGM's "The Glass Bottom Boat" recently toured the Los Angeles area prior to the citywide opening of the film. Young actresses Dianna Micale and Bunny Sullivan provided the added excitement to the colorful attraction.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 6
September 21, 1966

AMERICAN INT.

Frankenstein Conquers The World

MELODRAMA
87M.

(6608)
American International
(ColorScope)
(Japanese made)

ESTIMATE: Adequate Japanese monster meller.

CAST: Nick Adams, Kenchiro Kawaji, Seuko Togami. Produced by Tomoyuki Tanaka; directed by Inoshiro Honda. A Toho Co., Ltd.-Henry G. Saperstein Ent. production.

STORY: The living heart of Frankenstein's monster is sent from Germany to Japan. American medical student Nick Adams and his Japanese associates learn of the existence of a mysterious wild boy who is growing in stature and strength at an amazing rate. They theorize that the atom bomb has resulted in his birth from the living Frankenstein heart. The monster, now almost 100 feet in height, escapes and hides in the forests on the slopes of Mount Fuji. He is blamed for wreaking destruction on homes and farms in the area until it is proven that "Baragon," prehistoric monster reptile from the bowels of the earth, has been the ravager. Finally, the boy monster engages "Baragon" in a fantastic struggle to the death, and is then engulfed in an earthquake.

X-RAY: This Japanese-made horror fantasy can boast some excellent special effects and miniatures by Elji Tsuburaya. The Japanese cast is headed by "Nick Adams" for U.S. "name" value. The title is somewhat of a misnomer, but otherwise, the film will do as part of the program and doubtless satisfy devotees of monster mellers. The wide screen and color are assets, and given proper exploitation push, this should do okay. The dubbing is a good job.

AD LINES: "He Rolled The Seven Wonders Of The World Into One"; "A Battle To The Death Between A 100-Foot Monster In Human Form and A Gargantuan Reptile Of The Prehistoric Era."

Tarzan And The Valley Of Gold

MELODRAMA
100M.

(6607)
American International
(Panavision) (Eastman Color)

ESTIMATE: Satisfactory Tarzan entry.

CAST: Mike Henry, David Opatashu, Nancy Kovack, Manuel Padilla, Jr., Don Megowan, Francisco Riquerio. Produced by Sy Weintraub; directed by Robert Day.

"30"

This issue of the Pink REVIEWS Section marks the start of the new 1966-67 season (always the first issue in September). For 30 consecutive years, MOTION PICTURE EXHIBITOR has arranged its "Theatre-Wise" Reviews of all features in this separate, consecutively numbered, and easy to save section, as handy reference for its theatre subscribers.

As a further service to our subscribers, we print and stock an over supply of all Pink REVIEWS Sections. Should you require back sections, they may be obtained by subscribers from our Bookshop at moderate cost.

STORY: Tarzan (Mike Henry) returns to the jungle to rescue youthful Manuel Padilla, Jr., who had been kidnapped by David Opatashu and his band of conspirators, out to conquer peace loving natives and seize their treasure of gold. Henry eventually defeats Opatashu and also rescues his girl friend, Nancy Kovack. Opatashu suffocates in a shower of gold dust which he unwittingly releases from a temple ceiling.

X-RAY: Although a trifle long, this Tarzan adventure should prove okay for most programs. Based on the characters created by Edgar Rice Burroughs, the screenplay by Clair Huffaker is action-packed all the way. Mike Henry, athletically superb in loin cloth, makes a mighty satisfactory Tarzan, and the supporting players are all satisfactory. The animal shots lend added interest, especially the trained chimpanzee, lion, and jaguar, who have been the pets of the boy, Manuel Padilla, Jr. The angle of pitting Tarzan against modern weapons including helicopters, tanks, etc. works out well and the whole adventure unreels in plausible fashion. The wide screen and color help.

AD LINES: "Tarzan Challenges The World's Most Modern Weapons"; "All New High Adventure."

COLUMBIA

Rings Around The World

(67004)
NOVELTY
98M.

Columbia
(Eastman Color)
(Filmed mainly abroad)

ESTIMATE: Okay circus film for program.

CREDIT: Produced and directed by Gilbert Cates; written by Victor Wolfson; music composed and conducted by Jacques Belasco; narrated by Don Ameche.

CONTENT: A variety of circus acts are presented as filmed in a number of locations, mostly abroad. Included are La Mara on the single trapeze; Tarzan and Sahib with a bull elephant; Gaonas-4 Titos on a trampoline; Pablo Noel, a lion act; Marco with sword balancing; Carl Sembach Krone with a horse act; Frieda Sembach Krone with elephants; Lilly Yokoi with a bicycle act; Pauline Schumann horse jumping; Grey Arrow and Zuni with bow and arrow tricks; Mascott Sisters head-balancing on a high ladder; Laribles, a brother act on the high trapeze; Rudy Cardenas with a juggling routine; The Tongas, a high perch act; Knie Horses doing tricks in the ring; Gunther Gebel Williams with elephants and a tiger in the same act; and Mendes and Seitz, a high wire act.

X-RAY: Everybody, the saying goes, loves a circus, and if that's the case, then young and old alike should have a marvelous time at presentations of this feature, which presents some of the outstanding acts to be found in a variety of shows abroad and locally. Its colorfully done, and there is enough variety to please most viewers. Those who can take or leave the doings under the big top may think that there is an overabundance of material. Don Ameche narrates in pleasant fashion, and there are a few different angles showing the performers in their off-show moments and then doing their acts. The production values are good, and the direction is acceptable.

AD LINES: "The Best Of The World's Circus Acts Together In One Thrill-Packed Film"; "A Thrill A Minute As Performers Defy Death On The Ground And In The Air."

EMBASSY

OSS 117—Mission For A Killer

(621)
MELODRAMA
84M.

Embassy
(Filmed abroad)
(Color)
(Scope)

ESTIMATE: Okay spy action entry.

CAST: Frederick Stafford, Mylene Demongeot, Raymond Pellegrin, Perrette Pradier, Annie Andersson, Francois Maistre, Jacques Riberolles, Yves Furet. Produced by Paul Cadeac; directed by Andre Hunebelle.

STORY: The holiday of secret agent Frederick Stafford is interrupted by an order to go to South America where leaders of various countries are being murdered by a mysterious organization. He avoids a trap upon his arrival and attempts to meet his contact, only to be told that he has been wounded and is hospitalized. Before he can reach him, the contact is slain in the hospital. He meets Mylene

Demongeot, who found the contact when he was wounded and rushed him to the hospital. She hands him keys and other material the wounded man gave her for him, and after several other attempts on his life, the trail leads him to a remote region in Brazil where Demongeot and her brother have a ranch. The brother, Jacques Riberolles, agrees to help them, and they enlist the aid of family friend Raymond Pellegrin, one of the biggest land owners in the region. He offers the use of his plane to seek out a fierce Indian tribe which produces a drug used in the killings. Enroute, Pellegrin is uncovered as part of an organization planning to take over South America and then the world with the aid of the drug. When the three refuse to join, they are locked away in a cell near where Indians are kept prisoner. Pellegrin has qualms of conscience and tries to persuade leader Yves Furet to let them go. When Furet decrees they must die, Pellegrin radios the air force for help and frees Stafford and the others. There is a big showdown with Pellegrin badly wounded and Furet and a henchman taking Demongeot as a hostage. Stafford goes after them in a helicopter and saves Demongeot as the others are swept over a raging waterfall.

X-Ray: Containing lots of action and intrigue as well as backgrounds that are on the different side in South America, this entry should make up well as part of the show. The acting is good, and direction and production efficient. The use of color helps put the plot across as well as bringing out the beauty of some of the backgrounds. The screenplay is by Jean Halain, Pierre Foucaud, and Andre Hunebelle, based on the novel by Jean Bruce. It's familiar stuff, but adequately presented.

Ad Lines: "A Secret Agent Invades The Mysterious Interior of Brazil"; "When An Organization Tries To Take Over South America, Secret Agent OSS 117 Receives His Assignment—Stop Them At All Cost."

MGM

Hotel Paradiso

Comedy
96M.

(67090) MGM
(Panavision) (MetroColor)
(Made in France)

Estimate: Frantic French farce.

Cast: Alec Guinness, Gina Lollobrigida, Robert Morley, Peggy Mount, Akim Tamiroff, Marie Bell, Derek Fowldes, Douglas Byng, Robertson Hare, Ann Beach, Leonard Rossiter, David Battley, Dario Moreno, Peter Glenville. Produced and directed by Peter Glenville.

Story: In Paris, 1910, neighboring married couples are Alec Guinness and Peggy Mount, and Gina Lollobrigida and Robert Morley. "Hotel Paradiso" is a somewhat shabby third rate establishment recommended to people who are married—together or separately. Lollobrigida, neglected by her architect husband Morley, falls victim to the passionate declarations of Guinness and agrees to a rendezvous with him at the hotel. Unknown to them, Morley has been given the job of investigating weird noises at the hotel thought to emanate from ghosts, although he is certain that it is simply a matter of defective plumbing. Unwanted persons turn up at the hotel to make the rendezvous a nightmare. There are, among others, Guinness' French maid, Ann Beach, who has lured his unworldly young nephew there; Douglas Byng, an old friend of the Guinness', visiting Paris with his four young daughters, who has made the mistake of choosing the hotel for their headquarters; etc. To top it all, Leonard Rossiter, a bungling police inspector, and a troupe of gendarmes raid the place. Guinness and Lollobrigida manage to escape detection and avoid marital disaster.

X-Ray: This comedy, which should have been uproarious emerges as somewhat old hat with its situations bordering on the slapstick as it finally gets moving with accelerated speed in the ducking in and out of rooms as the clandestine rendevous between Guinness and Lollobrigida gets into motion. The majority of an internationally known cast play their roles with perhaps the proper exaggeration, except for the lovely Lollobrigida, who is certainly no comedienne. Guinness, for example, is right at home as the husband attempting to philander. The production is quite plush, with costuming and settings of the period exact and in keeping with the era. A cafe sequence in the hotel is a gem of a reproduction of entertainment of 1910. On these counts, producer-director Peter Glenville can take bows, but the comedic value of the film is another matter. The color is beautiful and does full justice to the lush settings. Outstanding is Akim Tamiroff as the shabby hotel proprietor. Screenplay is by Glenville and Jean-Claude Carriere, adapted from the play, "L'Hotel de Libre Echange," by Georges Feydeau and Maurice Desvallieres.

Ad Lines: "The Hotel That Got Its Reputation From A Bunch of Roomers Flying Around"; "Make Room For A Riot."

The Liquidator

Melodrama
103M.

(67100) MGM
(Metro Color) (Panavision)
(Made in England)

Estimate: Okay tongue-in-cheek spy entry.

Cast: Rod Taylor, Trevor Howard, Jill St. John, Wilfred Hyde White, David Tomlinson, Eric Sykes, Akim Tamiroff, Gabriella Lucidi, John Le Mesurier, Derek Nimmo, Jeremy Lloyd, Jennifer Jayne, Matty McDowall, Colin Gordon, Louise Dunn, Henry Cogan, Daniel Emifork, Richard Wattis, David Langton, Tony Wright, Suzy Kendall. Directed by Jack Cardiff; A Leslie Elliot (Jon Penington) production.

Story: Rod Taylor (Boysie Oakes) saves the life of British Intelligence Major Trevor Howard, who remembers him years later when a private executioner is needed. Knowing Taylor's weaknesses, Howard installs him in a penthouse apartment, provides him with an expensive wardrobe, sports car, and beautiful girls. Loathing violence and bloodshed, Taylor, after extensive training, decides to keep the job as the liquidator. He hires professional assassin Eric Sykes to do his dirty work. Taylor has his eye on Howard's personal assistant, Jill St. John, although they are warned against fraternization. She agrees to a rendezvous with him at Nice, but they are kidnapped at the airport by spy Akim Tamiroff, who uses Gabriella Licudi as a lure. Tamiroff's superiors blame him for bungling, and Taylor is allowed to escape. Taylor and St. John are told by a courier, David Tomlinson, who is really an enemy agent, to "pretend" to kill the Duke of Edinburgh at an inspection of an RAF base. Howard prevents the assassination in the nick of time. Taylor learns that St. John is also really an enemy counter-spy.

X-Ray: This action-packed spy thriller is okay in all ways, particularly on the acting end, with the wide screen and color a big help. Location shots are fine, and the novel by John Gardner, on which the film is based, holds interest all the way. The exposing of Jill St. John as a lovely counter spy is as much of a surprise to most as to Rod Taylor, who plays his role with plenty of charm and in a light, tongue-in-cheek manner. Among the supporting cast, Akim Tamiroff, Eric Sykes, and St. John are all more than satisfactory. It is a trifle long, but should have little trouble in satisfying advocates of this type of fare who will enjoy the action. For more demanding film fans, this will be a sharp satire on special-agent films with an assassin who is so chicken-hearted that he hires his own assassin. It's a funny premise for a well-made film.

Ad Lines: "John Gardner's Boysie Oakes, Non-Heroic Hero, In A Tongue-In-Cheek Spy Thriller"; "He Was A Rather Inept Hatchet Man For British Intelligence."

Mister Buddwing

Drama
99M.

(67060)
MGM

Estimate: Moderately successful drama of amnesiac in torment.

Cast: James Garner, Jean Simmons, Suzanne Pleshette, Katharine Ross, Angela Lansbury, George Voskovec, Jack Gilford, Joe Mantell, Raymond St. Jacques, Ken Lynch, Beeson Carroll, Billy Halop, Michael Hadge, Charles Seel, John Tracy, Bart Conrad, Wesley Addy, Kam Tong, Romo Vincent, James O'Rear, Nichelle Nichols, Rafael Campos. Produced by Douglas Laurence and Delbert Mann; directed by Mann; screenplay by Dale Wasserman, based on the novel by Evan Hunter.

Story: James Garner awakens in Central Park and realizes he has no idea who he is. He embarks on a search for his identity, following a host of blind leads and meeting several women, each of whom sparks a slight return of memory. He realizes that he was a musician and married, but fears that he will learn something he doesn't want to know. For a time, he fears that he may be an escaped killer, but that too proves a wrong guess. He builds his memories to include a notion of the kind of life he and his wife lived and realizes that their happiness faded as his success grew. He lost his ideals and his marriage together. Garner is finally picked up by socialite Jean Simmons, who takes him to a crap game where he has a fantastic streak of luck. At last, he remembers that his wife attempted suicide, and the shock brought on his amnesia. He rushes to her side.

X-Ray: Amnesia as a peg for drama has been seen on the screen many times. Perhaps that is one reason this well-produced and imaginatively directed film fails to generate a larger amount of interest and excitement than it does. This is not to say it is badly played or dull. It isn't. Garner does his best portraying the anguish and frenzy of a man without an identity in search of his past, but most of the interest still centers on the wide variety of characters he meets on his hunt. The ladies in Garner's life are all interesting and well played, with a warm and winning performance from young and beautiful Katharine Ross, who should be seen again. Jean Simmons returns to the screen in the kind of neurotic role she does so well, and Angela Lansbury and Suzanne Pleshette also contribute. Sharp cameos are provided by George Voskovec and Jack Gilford. Garner seems too restrained and generally on the same dramatic key, although this may well be a fault of plot development, which keeps him constantly on the run and generally terrorized by unknown demons. There are a host of interesting camera angles and imaginative photographic bridges which will appeal to some and seem arty to others. The film does provide excellent "name" values and can be sold as unusual, offbeat dramatic entertainment. There are elements that make

it best suited for mature audiences. The stark story is brightened by occasional bursts of humor that are welcome and well handled.

AD LINES: "Mr. Buddwing . . . A Man Without A Past . . . A Man Terrorized By The Future"; "Who Am I . . . What Have I Done? These Questions Drove Him To The Edge Of Madness."

PARAMOUNT

Seconds

(6606) DRAMA 106M.

Paramount

ESTIMATE: Offbeat drama is a shocker.

CAST: Rock Hudson, Salome Jens. John Randolph, Will Geer, Jeff Corey, Richard Anderson, Murray Hamilton, Karl Swenson, Khigh Dhiegh, Frances Reid, Wesley Addey, John Lawrence, Elisabeth Fraser, Dody Heath. Produced by Edward Lewis; directed by John Frankenheimer.

STORY: Prominent banker John Randolph is given a mysterious note with an address on it while enroute home to the suburbs in crowded Grand Central Station. This is the aftermath of a mysterious phone call from a friend he thought had been dead, and another friend urges him to come to the address. His life with his wife, Frances Reid, has become a bore, and his only other relative is a married daughter out west. He finally does go to the address, where he is routed to other locations, winding up in a well-appointed office where he has a hallucination after being given tea. He dreams of having been placed in a compromising position with a woman and awakens to learn that the situation was arranged for blackmail in case it is needed. He is told that for a price, he can start life anew with another identity, another location, and another face, figure, and background. Since he figures he has nothing to lose, he agrees, signing various legal papers, insurance claims, etc. A staff of doctors plan his new life both mentally and physically through plastic surgery, and eventually he emerges in the body of Rock Hudson. He is launched on his new life after recovering from all the effects of the radical change. He is provided with a home and artist's studio in California. He finds a butler, Wesley Addy, has been assigned to help along with the initial stages. He is reluctant to meet others until he finds Salome Jens on the beach. Further meetings find him falling in love with her. He agrees to throw a party, and he loosens up to such an extent that he makes uncontrollable references to his other life. This causes the guests to freeze up, and he realizes that they too are "seconds." He also learns that Jens is an employee of the corporation. He flees from California, returning to his former home and Reid as a friend of her former husband. Leaving her, he is picked up by a company car and brought to headquarters where he finds that he is not the only failure. He and others await another change. Representatives tell him that the operation functions on referrals from others for new customers. When he can't come up with recommended prospects desiring to go for a second life, he is condemned to really die since there is no place else for him to go.

X-RAY: This unusual and shocking suspense entry offers adult audiences an off-beat excursion in horror of sorts if one can believe the premise that wealthy people are so desirous of getting away from their present life that they are willing to undergo pain, discomfort, torture, etc., to start anew. It would seem that they can accomplish much of the same through disappearance, divorce, separation, etc., without the aspects of horror pictured here. The film is different enough to keep viewers off-balance, intrigued, and interested, and yet repelled at much of the on-screen proceedings. Frankly, many people may not like it, but they will have to respect the good performances, fine direction, and better production values. The screenplay is by Lewis John Carlino, based on a novel by David Ely.

AD LINES: "'Seconds' Is Not For Weak Sisters . . . It May Be Too Much For You"; "He Wanted To Be Someone Else . . . No Matter What The Cost."

20TH-FOX

El Greco

BIOGRAPHICAL DRAMA 95M.

(620)

20th-Fox

(Color by DeLuxe)

(Filmed abroad)

ESTIMATE: Colorful tale of famous artist.

CAST: Mel Ferrer, Rosanna Schiaffino, Franco Giacobini, Renzo Giovampietro, Mario Feliciani, Nino Crisman, Adolfo Celi, Angel Aranda. Produced by Mel Ferrer; directed by Luciano Salce.

STORY: In the summer of 1576, Mel Ferrer (as El Greco or Domenico Theotocopoulos) and his servant, Franco Giacobini, arrive in Toledo, Spain, after he has gained stature as a fine painter in Venice and Rome, to do some church paintings. Ferrer is persuaded to do a portrait of Rosanna Schiaffino, pledged to wed a nobleman. He hopes to gain favor with the King of Spain by doing some paintings for him as well. He and Schiaffino fall in love. He confesses that he would like to make her his wife, but she decides to remain true to her vows. He makes the King a gift of a painting which is accepted, and he is commissioned to do another to the anguish of those around him who are jealous. Schiaffino's fiance, Angel Aranda, witnesses the pair in a farewell kiss and challenges Ferrer to a duel, which is carried out by Aranda's fencing master, who wounds the artist seriously. He recovers, and his enemies plant evidence of witchcraft in his studio to bring down the wrath of the Inquisition. Schiaffino learns of the plot and goes to warn him and destroy the planted evidence, after which the pair surrender to their emotions. She becomes pregnant by him and enters a convent. He is arrested by Inquisition officials, but the case against him remains unproved and he is released. He goes to seek out Schiaffino only to find that she has died. He finds inspiration for future paintings in asylums, and a young boy, his son, becomes his apprentice.

X-RAY: The works of El Greco are famous and prized the world over, and yet there is more to his story than his art. He was ostensibly involved in the drama of life around him and fell in love with a woman out of his class in convention-bound Spain. His confrontation by church officials lends added interest and drama to the presentation. Mayhaps the colorful entry will be better received in the area of the art theatre where due attention can be given to his works and to tie-ups with art dealers, museums, schools, and the like, but this is not to preclude its showing in regulation spots where it can serve adequately as part of the show with an appropriate companion. The cast performs well, with Ferrer fine as the famous artist and others providing able support. Production values are impressive with works of art and the color of Spain providing a welcome backdrop to the feature. The direction is impressive and expressive. The screenplay is by Guy Elmes.

AD LINES: "El Greco Was Not Only A Famous Artist But An Unconventional Lover As Well"; "An Unusual Story About An Unusual Man Of History And Art."

UNIVERSAL

The Appaloosa

OUTDOOR DRAMA 98M.

(6624) Universal (Technicolor)

ESTIMATE: Interesting adventure yarn.

CAST: Marlon Brando, Anjanette Comer, John Saxon, Emilio Fernandez, Alex Montoya, Miriam Colon, Rafael Campos, Frank Silvera, Larry D. Mann, Argentina Brunetti. Produced by Alan Miller; directed by Sidney J. Furie.

STORY: Marlon Brando is tired of running, and he enters a church in a border town to confess that he has sinned and that he wants to start anew. With his Appaloosa stallion, he wants to start a horse breeding ranch. He sees Anjanette Comer there. She has been sold by her poor parents to bandit chief John Saxon, and as a ruse to escape, she informs Saxon that Brando has molested her. When Saxon goes to see Brando, she tries to ride off on Brando's horse but is captured quickly by Saxon's henchmen. Saxon likes the horse and wants to buy him, but Brando refuses to sell. Saxon is determined to get him any way he can. Brando goes to the farm of an old friend, Rafael Campos, and his wife, Miriam Colon, and their four children. He wants to make Campos a partner in his ranch. Saxon steals the horse, injuring Brando. Brando recovers and sets out for Saxon's stronghold to get his horse back. When they meet, he is bested again and left to die. Comer befriends him and helps him to escape to the home of an old goatherd, who hates Saxon. He recovers, but Saxon's men track them there and kill the shepherd, after which Brando kills two of them. He returns, gets the horse, and they head for the border with Saxon in pursuit. In a gun battle showdown, Brando kills Saxon, and he, Comer, and the horse set out to cross the border and start life anew.

X-RAY: First of all, to satisfy the curiosity of many readers, the Appaloosa is a stallion who plays a key role in the film. The latter concerns itself with the interrupted life of Marlon Brando, who has sinned with gun and women and now wants to settle down. A Mexican bandit has other plans for Brando and his horse, and the result is an interesting drama that pits human against human in the great outdoors of the southwest. The camera is used in most flexible fashion to set scenes and moods although never interfering with the basic story line. There's action, suspense, and tension-laden situations which are presented ably, aided by good performances and imaginative direction and production. The screenplay is by James Bridges and Roland Kibbee, based on a novel by Robert MacLeod.

AD LINES: "Blazing Guns Follow 'The Appaloosa'"; "'The Appaloosa' Caused Men To Kill And Women To Run."

Texas Across The River

(6625) COMEDY WESTERN 101M.

Universal

(Technicolor)

ESTIMATE: Very funny entry.

CAST: Dean Martin, Alain Delon, Joey Bishop, Rosemary Forsyth, Tina Marquand,

(*Continued on page* 5456)

ALPHABETICAL GUIDE TO 13 FEATURE REVIEWS

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Texas Across The River

(*Continued from page* 5455)

Peter Graves, Andrew Prine, Stuart Anderson, Michael Ansara, George Wallace, Roy Barcroft. Produced by Harry Keller; directed by Michael Gordon.

STORY: Cute and flirtatious Rosemary Forsyth, a southern belle, is to be married to Spanish nobleman Alain Delon. Before the ceremony, the proceedings are interrupted by the appearance of cavalry officers Stuart Anderson, Peter Graves. and Andrew Prine, who arrive to press Anderson's prior claim on Forsyth. There is a hassle, and Anderson tumbles to his death from the balcony in an accidental fall. Forsyth bids Delon to flee to Texas where she will meet him later. The cavalry has no jurisdiction there as Texas has not been recognized by the U.S. as yet. At a border town, Delon tries to raise money for a ferry ride. He attracts the attention of Texan Dean Martin, who is trying to hire gunmen to help him and Indian friend Joey Bishop take a cargo through hostile Comanche territory. Martin helps Delon evade the pursuing cavalry, and they're off. Enroute, they rescue Indian maiden Tina Marquand from death. Delon is bitten by a snake, and she draws the poison from his foot. They ride toward town together while Martin and Bishop meet the cattle train headed toward the Texas town. Martin meets Forsyth accompanying the train and is attracted to her. Delon defies the Indians, who demand Marquand's return. A slightly wounded Martin gets sympathy and affection from Forsyth. Delon discovers this and challenges Martin to a duel, but even this doesn't come off. Indians battle the settlers, and the cavalry on the trail of Delon arrives to frighten off the Indians. Eventually, Anderson's accidental death is explained; Delon finds he loves Marquand; and Martin loves Forsyth. Everything seems to be settled until someone strikes oil, and the settlers mutter something about giving Texas back to the Indians.

X-RAY: There's fun galore in this comedy western that spoofs all things most sacred to the frontier of yesteryear, including Indians, the cavalry, Texas, romance, etc. The pace is fast-moving, and audiences will be royally entertained if a sneak preview reaction is any criterion. The people there seemed to have a wonderful time. The cast is competent, and direction and production are of high quality calibre. Martin is fine as a native Texan, while French star Alain Delon does real well as a foreign visitor to the west. Joey Bishop as a friendly Indian deserves more than a passing mention. The screenplay is by Wells Root, Harold Green, and Ben Starr.

AD LINES: "Texas Will Never Be The Same"; "Everybody Went Thataway To See The Funniest Western Comedy Since 'Cat Ballou'."

WARNERS

Kaleidoscope

COMEDY ADVENTURE
103M.

Warners
(653)
(Technicolor)
(Filmed abroad)

ESTIMATE: Kooky comedy adventure is highly entertaining.

CAST: Warren Beatty, Susannah York, Clive Revill, Eric Porter, Murray Melvin, George Sewell, Stanley Meadows, John Junkin, Larry Taylor, Yootha Joyce, Jane Birkin, George Murcell, Anthony Newlands. Produced by Elliott Kastner; directed by Jack Smight; written by Robert and Jane-Howard Carrington.

STORY: Wealthy young American adventurer Warren Beatty breaks into Europe's largest card factory and subtly alters the plates so that only he can read the card's markings. He proceeds to take European casinos for huge amounts of money, in the meantime becoming involved with kooky English dress designer Susannah York. Unfortunately, York's father, Clive Revill, is a dedicated Scotland Yard inspector who becomes interested in Beatty's endless streak of luck and discovers his secret. Revill threatens Beatty with exposure unless he agrees to help ruin master criminal Eric Porter, whose one weakness is gambling. The plot is for Beatty to break him in a high-stake poker game, and things go swimmingly until a new deck of cards (unmarked) enters the game. Beatty's luck holds, but Porter won't give up without a fight. He spirits York away to his remote hideout, and when Beatty follows, both are imprisoned. York and Beatty manage to escape and are rescued in the nick of time by Revill. The young adventurer and the kooky miss embark on the sea of matrimony.

X-RAY: This comedy adventure generates considerable action and excitement and proves a highly entertaining and diverting yarn. It is put together in grand style, with wild chases and colorful scenes that befit the title. Beatty has never been seen to better advantage, and he is given outstanding support by York as a kooky heroine and Revill as a Scotland Yard inspector who has to be seen to be believed. It's all in fun and generates plenty of laughs, along with action and suspence sequences that hold up well. Fashions are in the wildly modern manner and should interest the ladies. Style is as important as content in the way this film was put together, and happily the artists involved show considerable talent and deftness in all departments. Colorful backgrounds, bright music, and top production values provide healthy assists, and audiences generally should enjoy themselves.

AD LINES: "The Wildest Adventure And The Kookiest Criminal You've Ever Seen"; "Fun And Romance Spiced With A Touch Of Larceny."

MISCELLANEOUS

The Navy Vs. The Night Monsters

MELODRAMA
87M.

Realart
(Color)

ESTIMATE: Fair science fiction for the program.

CAST: Mamie Van Doren, Anthony Eisley, Pamela Mason, Bill Gray, Bobby Van, Walter Sande, Edward Faulkner, Philip Terry. Produced by George Edwards; directed by Michael Hoey.

STORY: Lt. Anthony Eisley takes over command of an island naval base when his commanding officer is summoned to Hawaii on a special mission. Eisley's immediate project is refueling an incoming plane enroute from Antarctica with a passenger list of VIPs and samples of ice-age vegetation collected from a unique warm region on the ice cap. As the plane approaches, Bill Gray radios landing instructions, but all he hears in return is a series of shots and sounds of a struggle coming from the plane's radio. The plane crash lands and a rescue team led by Eisley, nurse Mamie Van Doren, and biologist Walter Sande run to the plane to find only the pilot aboard. Everyone else is missing, and the pilot is in shock. The pilot is hospitalized, and Sande, determined to save the vegetation, decides to plant the exotic trees in the warm soil near the island's hot springs. People start disappearing on the island—first ensign Bobby Van and then Sande's assistant, Pamela Mason. The panic level is near when Eisley and Sande find that the "planted" trees are capable of walking and killing. They discover that the man-eating trees will die in fire, and the navy is called in to destroy the danger.

X-RAY: The film has a hard time deciding between the science fiction or horror categories. It certainly is not for the squeamish, with such escapist delights as multilated corpses, acid scarred hands, dismembered arms, and gouged-out eyes. The island scenery is well photographed in color, and the speculation about possible life in the frozen antarctic interesting, but when the gore takes over, good taste is dismissed in favor of sensationalism. Just the right ingredients for the boxoffice at spots frequented by sensation-hunters. Screenplay is by Michael Hoey.

AD LINES: "Man-Eating Trees Attack Without Warning To Bring Death And Destruction"; "From The Frozen Depths Of The South Pole Comes Unspeakable Terror."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.



September 21, 1966 SECTION THREE
Vol. 76, No. 6

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

'Georgy' For Britain Today

Columbia Pictures' "Georgy Girl" is a salient segment of the two-week salute to British imports launched this week by Gimbels department store in an extensive promotional drive termed "Britain Today." The film will be saluted with multiple honors throughout the all-out campaign with newspaper ads in the metropolitan dailies; radio plugs; a personal appearance by star Lynn Redgrave; a gala invitational cocktail party, screening and champagne supper; and store-wide merchandising displays pinpointing "Georgy Girl" and its American premiere.

Participation of "Georgy Girl" in the extensive campaign kicked off with a screening at Gimbel's sixth floor auditorium before a select enthusiastic audience of mercantile and industry executives hosted by Consul General Anthony Rouse and Mrs. Rouse. A cocktail party and champagne supper front-and-backed the auspicious social affair, whose guests also included Deputy Consul General Ronald Arculus, Viscount and Viscountess Margesson and Hermione Gingold.

Continual promotional benefit is further being accorded the Columbia release via in-store displays and posters throughout the Gimbels main store at 33rd Street and Broadway offering lucky number draw contests, with 75 Capitol title song recordings and 48 guest tickets as prizes for the customers for the mid-October American premiere in New York. This stunt is receiving further emphasis in Gimbels daily newspaper ads.

Lynn Redgrave will also make a personal appearance at Gimbels some time after September 19 when she arrives in New York for a series of coordinated promotional activities. Gimbels will herald and support her appearance with newspaper ads.

Lynn Redgrave shares the stellar spotlight with James Mason and Alan Bates in this Robert A. Goldston-Otto Plaschkes production directed by Silvio Narizzano from a screenplay based on Margaret Forster's best-selling novel.

Gimbels New Theatre Club

"Is Paris Burning?" is the first motion picture to be offered to the membership of the newly-created Gimbels Theatre Club.

The Paramount Pictures roadshow release was featured in Gimbels premiere ad which appeared in the New York Sunday Times. In the huge display ad Gimbels Club members are offered 11 incoming Broadway shows and one film, "Is Paris Burning?"

"Is Paris Burning?", a Paramount-Seven Arts-Ray Stark presentation, will have its American premiere November 9 for the benefit of the Alliance Francaise at New York's Criterion Theatre.

Foot Races Plug Columbia's "Walk" In New York And New Jersey Houses



This is the mobile boxoffice put to effective use recently by Walter Haberlin, manager, Cooper, Oklahoma City, to plug the showing of MGM's "Doctor Zhivago" within a 100 mile area of the theatre.

Radio Equipped Mobile Boxoffice

A new concept in promotion and sales technique through use of a mobile boxoffice has been put into effective use by Walter Haberlin, manager, Cooper Theatre, Oklahoma City. The Cooper, owned by Newcomb, Incorporated, is now showing MGM's "Doctor Zhivago."

Haberlin, a veteran of show business promotion work, introduced the idea and started to work weeks in advance of the opening date.

Ads announcing the arrival date of the mobile boxoffice were placed in the surrounding small town papers. After receiving permission from the respective chambers of commerce, Haberlin traveled to towns within a one hundred mile radius of Oklahoma City setting up group sales, making reservations by use of a two-way radio, and giving the picture plenty of publicity.

The mobile unit itself is a Chevrolet Corvair van which was carpeted and draped. The interior walls were decorated with framed prints of scenes from "Doctor Zhivago." The truck was equipped with a sound system for attention-getting purposes, as well as being radio-equipped so that constant contact with the theatre could be maintained.

Because of this mobile boxoffice more of the public was reached in a personal manner which provided convenience for them and resulted in an ultimate profit for the theatre.

A unique foot race, timed to attract the notice of thousands of street spectators in mid-town Manhattan during the noon rush hour, was set by Columbia Pictures to usher in the New York premiere engagement of "Walk, Don't Run" starring Cary Grant.

At 12 noon on opening day, a host of athletes and physical fitness fiends strode off at the sound of the starter's gun and began a walking race from the Loew's State Theatre at 44th St. and Broadway to the U.S. Olympic House at 38th St. and Park Ave., and back to the Loew's State.

More than 40 Thom McAn shoe outlets throughout the metropolitan area participated in the unusual "Walk, Don't Run" promotion, through in-store displays announcing the local playdate and posters inviting persons of all ages to join in the Olympic Sweepstakes contest. Entry blanks were distributed at all of the shoe outlets, as well as at each of the twenty-one theatres scheduled to play the film.

Thom McAn further publicized the event and recruited entrants into the contest via special announcements on all of the radio stations carrying McAn sponsored programs.

Also participating in the "Walk Don't Run" promotion was the Sheldon Health Club, which sponsored a front-of-theatre bally tied-in with the race. The organization provided a Walkatron Machine mounted on a flatbed truck that could be used by the contest entrants to warm-up before embarking on the race. Additional exposure for "Walk, Don't Run" was generated through a tour of the truck to the theatres playing the film, with an attractive model operating the Walkatron Machine.

Each of the contestants in the walking race were eligible for a special guest certificate for entry into the Sheldon Health Club, while the winner of the race was given a one year membership. A number of prizes were also sponsored by Thom McAn.

The event was covered by representatives from all media, including television newsreel crews, radio commentators, and sports and motion picture editors. And with the usual lunch-hour street congestion in the mid-town area, the race created an unprecedented excitement and interest for any motion picture bally.

In Eatontown, N.J.—Some of America's top race walkers were invited to take part in the special seven-mile walking race under the sponsorship of the Monmouth Shopping Center and the Walter Reade Eatontown Cinema Centre.

The N.J. AAU-sanctioned race coincided with the opening of the comedy film, "Walk,

(*Continued on page EX-788*)

MGM's "Doctor Zhivago" Campaign Outlined In Public Relations News

NEW YORK . . . Metro-Goldwyn-Mayer's technique in merchandising "Doctor Zhivago" has become the first motion picture campaign to be the subject of a "Case Study" in *"Public Relations News,"* the influential weekly journal read by leading public relations executives in the United States and 69 foreign countries.

In a detailed report representing half of the September 5 issue, *Public Relations News* outlines the "thorough and aggressive" public relations campaign initiated by Dan S. Terrell, executive director of advertising, publicity, and promotion, Emery Austin, assistant director of advertising, publicity and exploitation and Arthur Pincus, director of international publicity, and coordinated by Austin.

The "Case Study" points out that although the selection of creative personnel "seemed to assure that 'Doctor Zhivago' would be of high quality and the fame of the Pasternak novel might have been assumed to guarantee great popularity, MGM left nothing to chance."

The article traces the steps of the campaign from pre-production plans through the roadshow release of the David Lean film. These plans entailed "countless meetings to work out over-all strategy and set up schedules for timing of activities" prior to the shooting of the film; press visits to the Madrid and Finland locations arranged by MGM representatives in 13 European countries; personal meetings between Terrell, Austin and overseas publicists to discuss "the adaptations of materials to each country," and meetings with domestic field press representatives to develop publicity approaches on the local level.

During the period when "Doctor Zhivago" was filming, comprehensive publicity material was being prepared on all levels. *Public Relations News* notes that "in all, several hundred different publicity items were prepared." Press kits, which were distributed from MGM's New York and California publicity offices reached "every kind of potentially interested medium." They note also that by the time "Doctor Zhivago" had its world premiere, this kit "had swelled to the point where it contained 247 black and white stills, 65 color transparencies and 70 expertly written stories."

The "Case Study" further illustrates how "specific publics were reached with special materials." These included a library display kit, a "Study Guide" prepared by an educator, which was sent to teachers; bulletin board material sent to 1300 schools; a *Vogue Magazine* fashion promotion; feature articles in top-circulation publications especially the 12-page *Life* break; soundtrack album and special paperback book edition.

In promoting "Doctor Zhivago" on the local level, exhibitors were supplied with "75 different ad, promotional and publicity accessories," tickets were sold in advance by Macy's, Sears Roebuck and for the first time, Diner's Club, and special theatrical featurettes were prepared.

The Public Relations News "Case Study" concludes its account of the "Doctor Zhivago" campaign by stating that "the film is chalking up outstanding grosses throughout the world." To date, the Carlo Ponti production has grossed in excess of $20,000,000 in the United States alone.

As a result of the article, executives in all areas of public relations will receive a comprehensive look at the workings of a motion picture merchandising department, many for the first time.



President of the Baltimore, Md., City Council Thomas D'Alesandro, Jr., recently received a "good fortune" cookie from model Ann De Mao during a promotion of Columbia's "Walk Don't Run" by JF Theatres' Cinema 1, Uptown and Westview Cinema.

'The Pad' Contest

Proving that showmanship is not dead in the smaller situations, the Campus, Ann Harbor, Mich., home of the University of Michigan, recently held a "pad" contest for Universal's "The Pad (And How To Use It)" in conjunction with the Huron Valley Ad-Visor.

Designed for playboys, all one had to do was send in a photograph of their pad—and if it was the most, sender and a friend won an expense paid weekend trip to Chicago. This included rooms at the popular Ambassador East Hotel, an evening at the Playboy Club, chauffered limousine tour of Chicago, Sunday brunch at the Pump Room of the Ambassador East Hotel, $25 cash for pocket expenses; and two tickets for "Hello Dolly."

Entries went to the newspaper and all arrangements were made by Universal studios.

Fashions "Zhivago" Look

PARIS . . . The most impressive "new look" for fall and winter fashion from the leading couture houses of the world is being credited to the influence of MGM's "Doctor Zhivago."

The "look" is interpreted in long military greatcoats, fur trimmed coats, cossack capes, furs, sword belts, hats and highboots and is featured in the current collections of St. Laurent, Dior, Cardin, Venet, Chanel, Ricci, Rabanne, Patou and Heim, among others.

The world wide publicity regarding this new fashion trend has resulted in further coverage for the David Lean film, with countless stories reporting the new designs from Paris. The "Zhivago-style," "Zhivagoisms," the "Zhivago-look," are merely a few of the terms used to describe the trend in feature stories appearing in *The New York Times, The Daily News, The London Times, The London Evening News, The London Daily Telegraph,* and *Women's Wear Daily,* as well as countless international publications.

The "Zhivago" look is a continuation of the "Caviar Collection" which was introduced last January to the national press, by MGM, in conjunction with The Schrader Corporation (leading fashion house) and Celanese Corporation (producers of fibres).

Prizes For "American Dream"

Six New Yorkers have been awarded $200 in prizes for their artistic visions of "An American Dream."

The six were among those who took part in the happenings at the RKO 58th Street Theatre and the Forum 47th Street Theatre for the opening of the Warner Bros. motion picture version of Norman Mailer's best-selling novel, "An American Dream."

The winner of the $50 first-prize for his art work on the theme of "An American Dream" at the Forum 47th Street Theatre was V. Nikus, of 331 East 81 Street, Manhattan, who depicted a figure in prayer for "Peace on Earth." Winners of $25 runner-up prizes were Nancy Shapiro, of the Bronx, and Madelene Ballao of Manhattan.

At the RKO 58th Street Theatre, the $50 first prize went to Lou Gioia, of 52-40 39th Drive, Woodside, Queens, who pictured "a good 5¢ hot dog" as "An American Dream." Runner-up prizes of $25 each went to M. Yorshower, of Elmhurst, L.I., and Regina Klein, Flushing.



This is "An American Dream"? Artists and would-be artists put their individual touches on the wall of the RKO 58th Street Theatre, New York, to give free expression to their own versions of "An American Dream" in connection with the opening of the Warner Brothers picture of that title. Prizes were awarded for the work considered the most interesting. Special outside wall areas were provided for the event, which was covered by an NBC-TV team.



Clive Jones, Palace, Lancaster, England, cashed in recently on the national "Miss Breck" beauty contest being run at ABC Theatres by promoting a junior competition for members of his ABC Minors Matinee. The winners are seen with the "Miss Breck" to represent the theatre in the national final.

Costumed Personnel Featured

When Central Pennsylvania greets the new Trans-Lux Theatre in Harrisburg on opening day, September 21, a new permanent twist in theatre operations will be in evidence. Theatre personnel will be wearing colonial dress, exact replicas of the clothing worn in Pennsylvania when the Declaration of Independence was signed there.

The premiere attraction will be MGM's "Doctor Zhivago," the first night devoted to a gala benefit performance for the Dauphin County Cancer Society. The 1,000-seat theatre, located at the Colonial Park Plaza shopping center, Harrisburg, is among the most modern in the entire Keystone State, and one of the few in the state equipped to project in all film sizes, including Cinerama.

The colonial costumes, complete right down to the gold-buckled shoes, are but one of several attractive features Trans-Lux plans for its newest theatre. One of the highlights in the architects' plans is an outdoor garden with lavish greenery and flowers, plus a newly created stainless steel sculptured centerpiece. The garden will have redwood benches and will be visible through glass partitions in the lobby.



Personnel at the new Trans-Lux, Colonial Park Plaza Shopping Center, Harrisburg, Pa., will wear colonial dress in keeping with the rich historical lore of the Keystone State when the theatre opens on Sept. 21. Posing with the new costume is Robert F. Maar, assistant general manager, Trans-Lux.

British Showmanship

By Jock MacGregor

Both the ABC and Rank circuits publish their own fan monthlies for sales exclusively in their theatres. Not only have they become best sellers and admirable means of pre-selling forthcoming product to patrons but they are attracting considerable national advertising from outside the film industry. Now the "ABC Film Review" which sells at 7¢ is sponsoring in its September issue a unique $2800 contest which can provide the industry as a whole with invaluable information. Its 300,000 readers are invited to stipulate in what order 12 listed methods of advertising, publicity and exploitation influence them to see a movie. They are: Word of mouth recommendation; National press film reviews and news; National press advertisements; Local press film reviews and news; Local press advertisements; Information in ABC Film Review and other film magazines; Posters; Publicity at cinemas, local publicity stunts, etc.; Trailers; Television advertising; TV programs about films; Radio programs about films. The quiz markings will be fed in an electronic computer which will analyse and list them according to the numbers of votes cast for each heading. The sender of the entry coming nearest to the placings given by the machine will win the first prize of $1,400. The second prize will be $840 and the third $560. Entry is restricted to the over-16s to ensure a more responsive poll and entrants must state whether Mr, Mrs or Miss and name their nearest ABC Theatre. With these big prizes a large entry is anticipated and it is understood that the coordinated information whether it confirms traditional thinking or not will play a vital part in shaping future campaigns. The idea for this free fact finding contest resulted from discussions at the Associated British Cinemas' monthly management committee which is attended by top executives from all departments and is presided over by W. Cartlidge, assistant managing director.

W. A. C. Hall, of the Capitol, Cardiff, Wales, is yet another manager to take advantage of a "Sound of Music" birthday to grab extensive publicity and spotlight the fabulous success and his theatre. An enormous iced birthday cake incorporating titles and scenes from the film was baked. Since this is the longest running film ever in Wales, the Minister of State for Wales, George Thomas, MP, assisted Mrs. Myra Franklin who was attending the theatre for the 500th time to see it, in the cutting ceremony. Both tv services, the BBC radio and press, national as well as local, gave it extensive coverages. The Minister was quoted as saying: "This film has brought great joy and great thrills to many people. I believe we under-estimate the contribution to our culture that can be made by films of this sort." Mrs. Franklyn with her daily routine of lunching in the theatre restaurant, seeing the matinee, having tea at the theatre, taking a breath of fresh air before returning for the evening show has had enormous international press coverages and must have made her Hall's favorite patron. Now he has rewarded her by giving her the freedom of the dollar stalls.

W. A. C. Hall as town manager is also responsible for the Cardiff Odeon on the other side of the street where Mrs. L. A. Derek is house manager and took the fullest advantage of the Disney sponsored visit of the Winnie the Pooh characters when the "Ugly Dachshund" —"Winnie"—"The Tenderfoot" unit program was played. Visits were arranged to stores, hospitals and a dance hall and press photographers were in constant attendance.

Imagine trying to exploit a movie where posters are forbidden and most away from theatre publicity are fraught with legalities. That is the daily challenge facing L. A. L. Moneypenny, of the Odeon, Jersey, in the Channel Islands. Playing "Stagecoach," he found the one coach remaining in the island a collector's piece, lovingly preserved by a leading farmer. With a little persuasion he managed to borrow it with two fine horses. Decked with posters and display material it toured the main streets making residents and visitors vacationers to this "holiday paradise" (to quote the guide book) conscious of the booking. With the sensational Muhammad Ali vs Cooper "Fight of the Century" as a last minute addition to the program he brought in an old style sandwich board man to the town plugging the short. The theatre, incidentally, has an unusual program policy. On weekdays it is continuous from 2:00 till 7:30 p.m. There is then a complete performance with bookable seats at 8:15 p.m. Other island theatres favor 2 or 3 separate performances daily. On Sundays, all run just one show at 8:15 p.m.

With managers taking their vacations, assistants are stepping into the limelight. C. P. W. Meggison, Gaumont, Doncaster, in his report of the Disney "Ugly Dachshund" combo program requests that P. Clifton receives credit. A chance meeting with a Dixel Tissues representative resulted in 100,000 contest entry leaflets being distributed for three weeks prior to play date at the Savemore Supermarket. The senders of the four best entries were invited to race each other around the store and take home free all the goods they could collect on one of the market's trolleys. 240 theatre tickets were also offered with the theatre providing 60 complementaries and Dixel buying the rest. Meggison also seems to have a prize in his new secretary, Jayne Lamb, whose hobby is making cuddly woolly toys. She provided "Pooh" dolls for a Yorkshire Evening Post children's contest which was augmented by 1500 leaflets and was personally featured in three press photos amounting to 51sci.

A. B. O'Ferrall, Odeon, Reading, set up launching the Saturday Club the new streamlined replacement for Rank's former Saturday morning and Boys and Girls Club over an eight week period and brought the average attendance up from 968 to 1296 with a record 1522 one week. Each Saturday a full half hour stage show with beat groups playing and a "Hit and Miss" competition compered by Reading University's Ray Week queen, Vanessa Way, was presented. The main theme for the campaign was the TV serial "Thunder-Birds" and three personal appearances of the characters, "Lady Penelope" and "Parker—her chauffeur" were arranged. They were the theme for a fancy dress contest which drew over 60 entries. After the final judging, the winners, characters and an aged man rode in a horsedrawn wagon around the town stopping at various stores to collect their prizes. The stunt caused a stir among the Saturday afternoon shoppers. One of the stores took additional advertising space in the press to announce the visit of the celebrities. The press throughout the period gave generous coverages to the activities.

SATURDAY A.M. SHOWS

The National Association of Theatre Owners' Merchandizer recently suggested:

"Your theatre isn't the only business operation which faces competition, but your theatre is one business operation that can do something about it—to help yourself and to help some other business man.

One way to do something about it is to arrange free Staurday Morning, 10 A.M. kiddy shows, a series of 'em, sponsored exclusively by a single supermarket or by a chain of supermarkets. Cooperating merchant pays the tab, in accordance with your costs plus profit, but the cheaper you make it for him the longer he'll go along with the idea.

Important to you is that there is a weekly profit . . . there is business at your concession counter . . . and there is a Saturday movie-going habit established where you want it most, among the youngsters of the community.

Sponsoring merchant should be given some theatre space, in your lobby and, perhaps, on your screen, while the series is getting off the ground. Theatre prints the tickets the merchant buys for giveaway purposes, making certain that they are properly dated and differently colored, so there can be no hold-overs from one week to another. Merchant plugs the giveaway and your shows, in his store, his handouts and his newspaper advertising.

The "guest tickets" are given out, of course, as the merchant sees fit—one or two to a customer (he's paying for 'em!)—in the knowledge that the youngsters who ultimately get them from their parents will keep after their parents to keep shopping his store."

RCA Has Album On "Christmas"

RCA-Victor Records will present on its Camden label a long-playing album of the sound-track of Childhood Productions' feature-length musical fantasy, "The Christmas That Almost Wasn't," produced by Barry B. Yellen, Childhood Productions president.

The RCA-Victor album, which includes the title song by Glenn Yarborough, will be merchandised to coincide with the fall national release of the live-action production.

Foot Races

(*Continued from page EX-785*)

Don't Run" in which the background is the 50-kilometer walking championship of the 1964 Olympic Games at Tokyo.

The walkers started their jaunt at the Shore Drive-In Theatre, at the junction of Wyckoff Road and Route 34, in Wall Township, and proceeded north on Wyckoff Road to the finish line at Monmouth Shopping Center.

A special trophy went to the winner and other awards went to all who completed the race.

The race was open to all amateur athletes and entry information was available from Elliott Denman, the N.J. AAU race walking chairman, West Long Branch.

Trophy presentations were held at the Community Theatre and a section of the theatre was reserved for the contestants and officials.

Judges were on hand for the seven-mile walk to observe that the rules of the sport were obeyed. Basically, the rules call for the walker to maintain constant contact with the ground (i.e. not hopping or skipping or jogging or doing anything whereby the rear foot moves up before the front foot is down) and to straighten each leg at some point within every stride.

The judges gave a "caution" to a competitor if he was in violation of the rules. If given a second "caution," he was disqualified.

The race started at 6:30 p.m. with the finish approximately an hour later at Monmouth Shopping Center. Special stands were set up for spectators to cheer on the walkers down the home stretch.

Walking has been a part of the Olympic Games ever since the turn of the century but the sport has never basked in the Olympic spotlight usually reserved for the runners, swimmers and boxers etc. The Monmouth Shopping Center and the Eatontown Cinema Centre were happy to do their share in helping to promote this "underdeveloped" and "underpublicized" sport.

Namesake Wins Contest

The winner of the nation-wide Warner Bros. contest seeking a new name for Susan Denberg, co-star of the Technicolor film version of Norman Mailer's best-selling "An American Dream," is Susan Denburg, 15, Elmont, L.I., N.Y.

Miss Denburg received her prize of a $500 U.S. Savings Bond in a presentation at the opening of "An American Dream" at the RKO 58th Street Theatre.

Miss Denburg suggested that Miss Denberg change her name to Susie Lynne.

Miss Denburg's winning letter, addressed to her namesake, stated:

"I read recently in the newspaper that you are anxious to change your name. Please do, as soon as possible. You see, I'm a fifteen-year-old girl who is also named Susan Denburg.

"I don't mind sharing my name; it's the fact that I don't share your opinion on nudity. It is rather embarrassing when my friends tease me about the similarity of our names and the difference in looks (I don't exactly look like a movie star), and what we do in our spare time.

"Besides all that, I think Susan Denberg is just about as dull and uninteresting as a name can get. If I were going to change it, I would leave the first part and call myself Susie Lynne. Anyway, no matter what you decide to call yourself, from one Denberg to another, please do it soon."



Susan Denburg, Elmont, L.I., recently won the contest seeking a new name for Susan Denberg, co-star of Warners' "An American Dream." She suggested "Susie Lynne" and is being presented with a $500 U.S. Savings Bond from Warners promotion manager Leo Wilder at the RKO 58th Street Theatre, New York.



A big tieup was recently effected between Universal Studio and Bullock's Los Angeles department store in connection with the store's Back to School Collegian Fashion promotion which focuses attention on "Thoroughly Modern Millie."

'Millie' Fashion Tie-Up

One of the biggest tie-ups ever effected between a studio and a department store has just been completed by Universal and Bullock's in connection with the store's gigantic Back To School Collegian Fashion promotion which focuses attention on Ross Hunter's "Thoroughly Modern Millie."

A unique feature of the promotion is the fact that it is being done while the picture still is in production. It probably will be repeated in the spring in connection with the release of the picture. Universal also plans to use it as a pilot for similar tie-ups with leading department stores around the country.

The theme of the entire promotional campaign is "Thoroughly Modern Milie Is . . . A Thoroughly Modern You."

A highlight of the promotion will be fashion shows staged in a setting from the picture at Bullock's downtown store. These shows are being announced in full page ads in Los Angeles newspapers. In addition, attention is being called to the new fall collegian fashions with displays in 10 specially decorated windows using furniture and props from the picture and including prominent picture credit in each window.

Additional attention will be focused on "Thoroughly Modern Millie" through double-page fashion spreads taken on the set of the picture that will appear in Los Angeles papers.

Zoo Benefits From "Born Free"

The Baltimore, Md., zoo experienced an unexpected gift from a king size promotion staged in behalf of Columbia's "Born Free" and staged on behalf of the zoo by radio station WCBM and the Little, Reisterstown Road Plaza and Cinema II theatres.

Thousands of colorful lapel "Lion Tags" were distributed throughout the Baltimore Metropolitan area. Those patrons wearing their tag to the attraction had the added satisfaction of knowing 20 per cent of their admission was donated to the zoo.

In addition, throughout the opening week of the picture, a talking lion roamed the streets distributing prizes to those people displaying their Lion Tags. The people were urged to join this worthwhile community project.

When interviewed, Elsa and her cousins at the zoo roared their approval of the stunt—noting the more people who put a lion in their life, the more money was contributed to the zoo.

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

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MOTION PICTURE

EXHIBITOR

SEPT. 28, 1966

Volume 76 Number 7

IN TWO SECTIONS • THIS IS SECTION ONE



Valenti Releases New MPAA Code

(See Page 6)

Brandt Suggests U.S. "Eady" Plan

(See Page 29)

As NATO convenes in New York, this pert Loew's usherette ushers in National Movie Month by proudly wearing her Movie Month badge and hawking the Movie Month issue of the NATO Merchandizer. See special section in this issue.

OCTOBER IS MOVIE MONTH—LET'S GO! . . . see page 9

Who are SECONDS?



The terrifying answer will bring customer running and leave them breathless!!

"Mark it "H" for Hit!... We defy anyone to pull himself away from it. If you go for the unusual, the way, way out, by all means get in line!"
—JAMES A. PERRY, New Orleans States-Item

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SCREENPLAY BY
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BASED ON THE NOVEL BY
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A PARAMOUNT PICTURE

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Las Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editar; George Frees Nanamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephane: Area Code 215, WAlnut 2-1860.

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MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

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Volume 76 • No. 7 September 28, 1966 Our 48th Year

A LIFETIME OF ACHIEVEMENT

WE GENERALLY SHY AWAY from using an individual's photograph on our editorial page, but this week is a happy exception. To do so with most people might establish a precedent that could prove embarrassing, but to do so with Jack Beresin is a distinct pleasure. You would have to go a long way to find a gentleman who has filled his life with as much distinguished service to his industry and his fellow man.



BERESIN

Beresin is vice-chairman of ABC Consolidated Corp., which includes as a division Berlo Vending Co., founded by Beresin in 1924. He is truly a pioneer in the field of vending and food services, the importance of which can not be overemphasized as far as the motion picture industry is concerned.

Jack Beresin's industry pioneering would be enough to earn honors and plaudits, but this represents only a small part of the total man. A large measure of his life has been devoted to helping others, particularly handicapped children. His connections with the Shriners' Hospital for Crippled Children dates back to the 1920's. His activities with the Variety Clubs have carried him from the office of chief barker of Philadelphia Tent 13 to that of chief barker of Variety Clubs International, and he is presently an international board member. He was influential in the establishment of Philadelphia's Old Newsboys' Day which raises funds for Tent 13's Camp for Handicapped Children.

In addition, Beresin is on the board of the Will Rogers Hospital and actively engaged with a host of other local and national charities. He is the living example of the saying: *"If you want something done, give it to a busy man."*

Jack marked his 75th birthday recently, and 500 of his friends joined him at a dinner in his honor sponsored by the Motion Picture Associates Foundation of Philadelphia. It was a joyous occasion, and Jack's company added to the heartwarming affair by donating in his honor $5,000 to Motion Picture Associates and $5,000 to Tent 13's charity work.

After a lifetime of thinking about others, Jack Beresin has earned a spot of honor for himself. That's why we flout tradition today and welcome the Beresin smile to our editorial page. It's our pleasure, Jack.

A GIANT STEP FORWARD

THE MOTION PICTURE INDUSTRY has a new Code of Self-Regulation which replaces specific prohibitions with an emphasis on good taste and providing sufficient information to enable parents to select film fare for their children intelligently.

This is a giant step forward in the never-ending battle against political censorship and also against the "garbage" houses that trade in filth under the name of "art." For too long, a Production Code seal has been relatively meaningless, with Code officials in the embarrassing position of offering "exceptions" to quality films in obvious violation of an outmoded set of principles.

Now we are being given a chance to make a Code seal important and meaningful and to restore public confidence in the motion picture industry. However, in order to succeed, the new Code will need the cooperation of theatremen at the local level. All film-makers will be invited to submit their products for Code consideration. Certain films will be granted Code seals under a special provision that they are *"Suggested For Mature Audiences."* This provision should cover those films dealing with delicate themes and controversial subjects which had no chance for Code approval in the past. In a very real sense, those pictures denied a Code seal under the new regulations should prove questionable selections for theatremen interested in maintaining the respect of their industry and their community.

It has long been our contention that "fast buck" exhibitors, producers, and distributors are in a dirty business of their own and merit neither the consideration nor the protection of the legitimate motion picture industry. There is room in the new Code for "art," but filth remains outside its province.

We would like to quote Philadelphia Bulletin critic Ernest Schier, with whom we have often disagreed on other matters. He writes:

"Instead of specifying 'do's' and 'don'ts,' the very things that got in the way of moviemakers from the start, the new code will substitute a general statement on taste and responsibility.

"This really goes to the heart of the matter for there is no subject so strong that it can not be handled artistically and in a way that is socially constructive. This kind of morality is the best kind because it begins with a concept in the mind of a moviemaker who is strongly motivated to make a movie because he believes in the importance of what it has to say."

The new Code recognizes that "VIRGINIA WOOLF" is as important as "MARY POPPINS" and that "THE PAWNBROKER" is an artistic achievement equal to "MY FAIR LADY."

Well done, Jack Valenti and Louis Nizer.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, **Jonathan Andrew,** was born to **Michael and Karen Beinner** at St. Barnabas Hospital, Livingston, N.J., their second child. Beinner is a member of the MGM exploitation department.

A boy, **Ronald Scott,** has been born to **Mr. and Mrs. Stuart Lisell** at Peck Memorial Hospital, Brooklyn. It is their third child and second son. Lisell is manager of Embassy Pictures accounts receivable department at the home office in New York.

A son, **Paul David,** was born to **Mr. and Mrs. Ernest Shapiro** at New York Hospital, Manhattan. Shapiro is New York press representative and a member of the advertising department with RKO Theatres.

A daughter, **Janet Lauren,** has been born to **Mr. and Mrs. Al Erlick** at Jefferson Hospital, Philadelphia. This is their first child. Erlick is editor of MOTION PICTURE EXHIBITOR.

Gold Bands

Peggy Capogna, daughter of **Mr. and Mrs. Henry Capogna,** recently married **Jack L. Shock,** Royal Oak, Mich. Henry Capogna is with the Butterfield Theatres circuit.

Penelope Reisman, daughter of the late **Bert Reisman,** RKO representative in various Latin American countries and South Africa, was wed to **Leslie Chidgey,** Birmingham, England.

Obituaries

J. C. Chatmas, 80, owner, Palace, Marlin, Texas, since 1912, died. He had been in ill health for several years. Survivors include two sons, a daughter, and a brother.

George J. Hackett, 81, manager and co-owner, Medford, Boston, Mass., died at Lawrence Memorial Hospital. Surviving are his wife and a niece.

David Rubin, 72, well known Philadelphia theatre manager, last with Ellis Theatres and formerly at the Studio, died.

pital. He built the Strand in 1915, and re-

Archibald Silverman, 86, founder of the Strand, Providence, R.I., died in Miriam Hos-

mained as president and managing director for almost a half-century. He was also in the jewelry business.

R. Stanley Weber, 72, who was associated for many years with the Shea Theatres in and around Buffalo, N.Y., managing the Century downtown, the North Park in north Buffalo, and the Riviera in North Tonawanda, died at his home after a long illness. He retired several years ago. He is survived by his wife, two sons, four grandchildren, and two brothers.

NATO Honors Nichols

NEW YORK—Marshall H. Fine and Sherrill C. Corwin, president and president-designate of the National Association of Theatre Owners, announced that Mike Nichols has been selected to receive the "Director of the Year" award by the NATO executive committee.

Fine will make the presentation at the final convention luncheon on Saturday, Oct. 1.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., SEPT. 26

Valenti Hopes Independents Will Subscribe To Code

By MARK GIBBONS

HOLLYWOOD—Hope that all motion picture producers will accept the recommendations of the new Production Code was voiced by Jack J. Valenti, president, Motion Picture Association of America. The new prexy pointed out, however, that the MPAA's jurisdiction does not extend to independents operating both here and abroad. Valenti also noted the independents' volume of production probably exceeds that of Hollywood's so-called "Big Eight." His remarks were made at a press conference here, and in response to a question asked by MOTION PICTURE EXHIBITOR, Valenti said:

"I have asked for a meeting with the independents, and we shall keep the dialogue going with every group." Asked by the same reporter whether Code administrator Geoffrey Shurlock will have authority over films made overseas, especially the increasing number partly financed by United States cash, Valenti replied: "All pictures distributed over the trademark of a member company are under the Code."

Next Valenti was asked whether or not motion pictures may be contributing to rising juvenile delinquency.

"If parents can't control their children," Valenti snapped back, "our society is in real trouble. The responsibility is not for government censorship."

Under the new Code, which became effective last week, the "Big Eight" producers cooperating with the MPAA will identify certain pictures as "suggested for mature audiences." The suggestion will, however, be confined to advertising and will not necessarily appear on the films themselves. The suggestion "at least alerts the parents," Valenti pointed out.

Warner Joins Walsh Salute

NEW YORK—Jack L. Warner, president of Warner Bros. Pictures Corporation, has accepted the chairmanship for the motion picture film companies for the silver anniversary testimonial dinner to be held in honor of Richard F. Walsh, international president of the IATSE, it was announced by Jack J. Valenti, general chairman.

Warner cited Walsh's outstanding record of achievement in the American labor movement during his quarter of a century as international president.

The salute dinner will be held on Saturday evening, Dec. 3, at the Americana Hotel, New York City. Reception will be in the Albert Hall at 7:00 p.m., with dinner in the Imperial Ballroom at 8:00 p.m. It will be a black tie affair.

BROADWAY GROSSES

"Kaleidoscope" Opens Well

NEW YORK—The Broadway first run grosses held up fairly well with Warners' "Kaleidoscope" opening satisfactorily at Radio City Music Hall and most of the holdovers showing strength.

"KALEIDOSCOPE" (Warners). Radio City Music Hall, with usual stage show, did $108,000 from Thursday through Sunday, with the opening week sure to tally $153,000.

"THE APPALOOSA" (U). DeMille announced $10,000 for the second week.

"FANTASTIC VOYAGE" (20th-Fox). Loew's State had $3,600 for the last two days of the third week.

"DR. ZHIVAGO" (MGM). Capitol claimed $27,000 for the 40th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli has $33,000 for the 82nd week.

"THE GROUP" (UA) and **"A THOUSAND CLOWNS"** (UA). These two United Artists films returned in a one-week only special engagement and did $7,000 on the week.

"BUTTERFIELD 8" (MGM) and **"CAT ON A HOT TIN ROOF"** (MGM). Victoria with these reissues claimed $14,000 for the fourth week.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $24,000 on the 14th week.

"KHARTOUM" (UA). Warner Cinerama did $20,000 on the 11th week.

"ALFIE" (Paramount). New Embassy reported $18,000 for the fifth week.

COMPO Aids Wage Fight

NEW YORK—Charles E. McCarthy, executive vice-president of COMPO, stated that COMPO was solely responsible for the continuance of the exemption of motion picture theatre employees in the law which was signed by President Johnson in the White House. The exemption will save theatres "an enormous amount of money," McCarthy said.

"When the President affixed his signature to this bill," McCarthy said, "he brought to a triumphant conclusion a two-year campaign waged by COMPO to continue the exemption of theatre employees from the Federal Fair Labor Standards Act. COMPO first achieved this exemption in 1960 in a bill introduced by the then Senator John F. Kennedy and has continued the exemption by two other campaigns since then.

"Particularly effective in the campaign just ended was the work of Edward Cooper and Tim Clagett, vice-presidents of the MPAA. The motion picture industry also owes a debt of gratitude to Congressman John Dent of Pennsylvania, who handled the bill in the House and worked closely with the Senate Labor Subcommittee, headed by Senator Yarborough of Texas, who was in charge of the bill in the Senate and was also very helpful.

Valenti Introduces New Film Code

Emphasis On Good Taste; Industry Pledges To Aid Parents With Information; 'Mature' Tag On Some Films

NEW YORK—The Motion Picture Association of America has adopted the industry's new Code of Self-Regulation. The complete text can be found elsewhere in this issue.

Up-dating of the 36-year old set of standards for movie production has been carried out "to keep the Code in closer harmony with the mores, the culture, the moral sense and the expectations of our society," Jack J. Valenti, president of the motion picture trade association, stated.

A highlight of the revision, which has been discussed actively for several years, is its greater emphasis on the importance of how the subjects of movies are treated on the screen, coupled with an "expansion of creative freedom" through the substitution of broader guidelines in place of the old Code's specific prohibitions.

The most significant innovation in the new regulations which the industry imposes on itself is to extend the commitment by the producers and film distributors to make more information about films available to parents, "the arbiters of family conduct, so they can choose which motion pictures their children can see."

The new Code establishes procedures whereby producers, in cooperation with the Code Administrator, will identify certain pictures as "Suggested for mature audiences" in all advertising, displays at theatres, and by other means.

Censorship and classification of films by law are "alien to the American tradition. Much of this nation's strength and purpose is drawn from the premise that the humblest of citizens has the freedom of his own choice," the Code declares. "We believe self-restraint, self-regulation, to be in the tradition of the American purpose. This Code, and its administration, will make clear that freedom of expression does not mean toleration of license."

The new standards for production, to be enforced by the Administrator, are:

"The basic dignity and value of human life shall be respected and upheld. Restraint shall be exercised in portraying the taking of life.

"Evil, sin, crime and wrong-doing shall not be justified.

"Special restraint shall be exercised in portraying criminal or anti-social activities in which minors participate or are involved.

"Detailed and protracted acts of brutality, cruelty, physical violence, torture and abuse, shall not be presented.

"Indecent or undue exposure of the human body shall not be presented.

"Illicit sex relationships shall not be justified. Intimate sex scenes violating common standards of decency shall not be portrayed. Restraint and care shall be exercised in presentations dealing with sex aberrations.

"Obscene speech, gestures or movements shall not be presented. Undue profanity shall not be permitted.

"Religion shall not be demeaned.

"Words or symbols contemptuous of racial, religious or national groups, shall not be used so as to incite hatred.

Excessive cruelty to animals shall not be portrayed and animals shall not be treated inhumanely."

"The Code of Self-Regulation has been adopted by and will be supported by all members of the Motion Picture Association of America, as well as many independent producers," Valenti said. He pointed out that "not all motion pictures are submitted for review by the Production Code Administration of the Association. The presence of the Code Seal is the only way the public can know which pictures have come under the Code. However, non-members of the Association are invited to submit films for Code scrutiny and approval."



Jack J. Valenti, president, Motion Picture Association of America, addressed a press conference in the Association's board room recently following adoption of a new production code by the MPAA Board of Directors.

The Code also includes standards for movie advertising and titles as has been true in the past. All advertising and publicity for Code-approved pictures must abide by the standards of the Advertising Code.

The new Code establishes a "Motion Picture Code Board" which will hear appeals and also acts as an advisory board on Code matters. The latter function is new, reflecting Valenti's program for broader cooperation and unity between producers and distributors on the one hand and exhibitors on the other.

The Code Board will consist of the president of the MPAA as chairman and nine other directors of the Association; six exhibitors nominated by the National Association of Theatre Owners; and four producers nominated by the Screen Producers Guild.

Member companies of the Association which voted to adopt the Code are Allied Artists Pictures Corporation; Columbia Pictures Corp.; Metro-Goldwyn-Mayer Inc.; Paramount Pictures Corporation; Twentieth Century-Fox Film Corp.; United Artists Corporation; Universal Pictures, a division of Universal City Studios, Inc.; and Warner Bros. Pictures Distributing Corp.

Valenti also discussed the subsidiary companies which are mainly used by the majors to distribute foreign product, with relatively few films released without Code Seals. He hoped to persuade subsidiary operations that the Code is meaningful and in the best interests of industry and country.

Valenti also stated that he would like to interest film-makers all over the world to submit their product to the Code Seal authority for approval. In line with this, he said that he would communicate with these film-makers abroad and try to get them to come in under the Code. He will try to have the submission fees adjusted downward so that it would not be a hardship for foreign independents to fall in line with the Code program. The present fee is 600 dollars. He expected quite a few foreign film-makers to accept offers of Code consideration under the revised document.

Valenti was questioned about the possibility of having women consulted to a greater extent on the Code provisions, and he stated that frankly he hadn't given that angle much thought. He thought it would be helpful to have women play a more important part in the Code operation and promised to consider the suggestion.

Questioned whether exhibitors might sell tickets to youngsters for pictures marked as suitable for mature audiences, Valenti remarked that he couldn't speak for exhibitors, but he hoped that they would participate in the move to make the Code a stronger and better one. He hoped to follow up the Code designations at the theatre level.

Valnti received the following message from Richard F. Walsh, president, International Allianee of Theatrical and Stage Employees:

"I want to congratulate you on the adoption of the revised Code. This is a step in the right direction and it has been needed.

"It makes clear that the main responsibility rests on parents to choose the films they want their children to see or not to see. This is where the responsibility belongs.

"By combining a concern for freedom of expression with a regard for the proper sensibilities of the public, the Code, I believe, can be a great historic landmark in the relationships between the industry and the public it serves.

"We want to assist you in any way we can to make this system of self-regulation a continuing success."

MPAA Elects Rosenfield Ad And Publicity Chairman

NEW YORK—Jonas Rosenfield, Jr., vice president and director of advertising, publicity and exploitation of Twentieth Century-Fox, was unanimously elected chairman of the advertising and publicity directors committee of the Motion Picture Association of America, at a special meeting called by Jack J. Valenti, president of the Association.

Rosenfield succeeds Robert S. Ferguson, vice president in charge of advertising and publicity of Columbia, who recently completed a two-year term as head of the committee.

The committee expressed its appreciation to Ferguson for his dedicated and constructive service throughout his term and requested that this be reflected in the minutes of the committee.

A number of other matters were brought before the committee at the meeting and were referred to new sub-committees which shortly will be appointed by the chairman covering special areas of radio and television, publicity and exploitation.

Presnell Rejoins NGC

LOS ANGELES—Darrel Presnell has joined Joseph V. Vleck and Peter C. Latsis in the advertising-publicity department of National General Corporation in Los Angeles, it is announced by Vleck, ad-pub director.

Presnell, until recently with Dickinson Theatres in Kansas City, was formerly associated with NGS's Fox Midwest Theatres in the middle west.

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NATO Toppers Optimistic As First United Exhib Convention Begins

NEW YORK—Sherrill C. Corwin, president, National Association of Theatre Owners, Inc.; and Marshall H. Fine, past-president, both waxed optimistic in reviewing NATO's first year and in anticipating a vigorous and effective future for the unified exhibitor association at the current national convention in New York City.

Corwin said, "Challenge is what we have had to meet and we in turn have made it our creed. We have shown that alert, unified action can gain victory in many instances and blunt the menace in others.

"In our initial year, NATO leaders from every section of the country have contributed untiring efforts in fighting for policies which we firmly believe are for the betterment of the theatre business, and thereby for the good of the entire industry.

"NATO represents in a very real sense the 'breadwinner' for virtually every person whose financial well being depends on the motion picture business. The dollars taken in at our boxoffice provide the income without which distribution would cease to exist, and production, as the film-makers now know it, would meet a similar fate. . . . Even the prices garnered for television rights are in relation to the degree of success earned at the theatre boxoffice and the reputations gained on our screens.

"We are distribution's biggest and best customer. There are basic rights and protections which justly must be accorded that position. NATO will never cease to challenge any practices which breach those rights and protections. And we will be equally vigorous in joining with our friends to seek progressive and equitable solutions to all differences.

"NATO stands ready for the challenge of the future."

Fine said, ". . . Our organization, less than one year old, has become mobilized effectively with few problems.

"In seeking to improve the lot of exhibition through various forms of governmental relief and cooperation, NATO representatives have visited with officials of every department and committee, from personal visits with the President of the United States on down. We were able to secure relief for motion picture theatres from adverse minimum wage legislation, and are on the threshold of achieving, once and for all, the elimination of blind bidding and other equally malodorous malpractices. We are working on every front to combat the threat of overall Daylight Savings Time next year.

"Not the least of the good things that has been accomplished has been the closening of ties and development of strong bonds with the MPAA and its tremendous new leadership. Also, closer liaison has been established with the Academy of Motion Picture Arts and Sciences, and such long-range planning as future industry sponsorship of the Academy Awards telecasts have come under discussion, as well as other benefits of working together.

"Perhaps the greatest gain to exhibition is only now getting underway, with the establishment of NATO's Movie Month. If exhibition can work hard enough to provide concrete proof that good business can be achieved at this time, the first steps will have been taken to stop the feast and famine method of distribution, and the orderly release of product that has long been sought will at last be underway."

Texas Classification Battle Heading For Supreme Court

DALLAS, TEXAS—Local exhibitors, at a meeting, have authorized attorneys to take the legal battle against the Dallas film classification ordinance to the U.S. Supreme Court. The decision came on the heels of a ruling by the U.S. Fifth Court of Appeals in New Orleans upholding a U.S. District Court judgment that the ordinance was constitutional.

The ordinance, in effect since January 20, 1966, has been attacked in state and federal courts on the grounds that it is unconstitutional, discriminatory and violates the right of free speech.

The plaintiffs will be 30 theatres representing Interstate Circuit, Inc., Rowley United Theatres, Big Tex Theatres, General Cinema Corp., Stanley Warners Theatres of Texas, Trans-Texas Theatres and Academy Theatres, when the case is filed for a hearing before the high court.

"Star Spangled" Bow

NEW YORK—"Hollywood Star-Spangled Revue," a Technicolor motion picture short-subject produced under the personal supervision of Jack L. Warner to salute "25 years of U.S. Saving Bonds," had its world premiere at Radio City Music Hall.

The short, in which the world-famer Radio City Music Hall Rockettes appear, will be shown at the Music Hall on the bill with "Kaleidoscope," Warner Bros.' suspense comedy starring Warren Beatty and Susannah York.

Bob Hope, James Stewart, Herb Alpert and the Tijuana Brass, Phyllis Diller, Carolyn Jones and Joanie Sommers are featured in "Hollywood Star-Spangled Revue," which Warner Bros. is distributing nationally.

NATO Achievement Award Goes To Elizabeth Hartman

NEW YORK—The selection of Academy Award-nominee Elizabeth Hartman by the executive committee of the National Association of Theatre Owners for its special Achievement Award as "The Showmen's Choice Who Became A Star" was announced by Marshall H. Fine, president, and Sherrill C. Corwin, president-designate of NATO.



HARTMAN

Miss Hartman, who last year was honored by the nation's theatremen as "Star of the Future," now receives recognition from NATO at their first annual convention in New York, which is being attended by more than 2,000 of the country's leading exhibitors.

In announcing NATO's choice of Miss Hartman, who is currently starring in Seven Arts' "You're A Big Boy Now," Fine and Corwin said that "no other young star today has come so far in such a short time, fulfilling the high expectations of exhibitors and public alike. Very often a bright new personality bursts on the scene and then fades from view with disappointing speed. Miss Hartman has proven to the exhibitors of the country that she'll be an important factor in films for a long time to come. The impact of her performances in 'Patch of Blue' and 'The Group' leads us to believe that Miss Hartman will emerge and continue as one of the nation's top boxoffice attractions in years to come."

Turner Named Italian "Best"

LOS ANGELES—Lana Turner has been named "Best Foreign Actress" for her performance in Universal's "Madam X," and will be awarded La Perla Verde (The Green Pearl) trophy, according to word received from Guiseppe Mengozzi, president of the Theatre Owners of Italy. La Perla Verde trophy is one of several given as part of the "Riccione Awards for the World of Entertainment." Miss Turner also was recently named recipient of the David Di Donatello Award as "Best Foreign Actress" in Taormina, Sicily.



Representatives of ABC-Paramount and Paramount Pictures attended a recent seminar on "Bolshoi Ballet '67" hosted by Wilby-Kincey followed a screening of the Paramount release at the Fox Theatre, Atlanta, Ga. They are Joe Jackson, Interstate; Ed Seguin, Balaban and Katz; Bob Corbett, Paramount-Gulf; Ed Seibel, Minnesota Amusement; Vernon Kerr, Florida-State; Harry Karp, Arizona-Paramount; P. M. Russell, Wilby-Kincey; and seated at the head table—Norris Hadaway, Wilby-Kincey; Phil Isaacs, Paramount Pictures, New York; Mrs. Frances Jones, Wilby-Kincey; and J. H. Harrison, Wilby-Kincey.



MUCH OF THE EXCITEMENT of NATO's first national convention, opening today at the Americana Hotel, New York, centers around National Movie Month, a concerted all-industry effort to continue moviegoing momentum built up during the summer into the heretofore lean days of October and beyond.

In an effort to provide exhibitors with additional ammunition for their exploitation arsenal, MOTION PICTURE EXHIBITOR presents on the following pages a wrap-up of Movie Month programs and activities and a look at what showmen in various areas are doing to insure its success.

There are 14 designated Movie Month features, but the impact of the campaign will be felt far beyond these limits. National Movie Month requires and deserves the best efforts of every industry group and every showman if it is to be more than a catchy but empty slogan. It is at the same time a challenge and a great opportunity.

ONE MINUTE AFTER MIDNIGHT on Oct. 1, 1966, provides just one of the golden opportunities for creative showmanship offered to the nation's exhibitors when National Movie Month begins.

Conceived by the National Association of Theatre Owners with the welcome cooperation of distributors and producers, Movie Month is aimed at offsetting the drop in theatre attendance caused in the past by the opening of the new television season and a corresponding dearth of good film product.

NATO members and other exhibitors from coast-to-coast are enthusiastically planning and already starting their activities for Movie Month. The one minute after midnight beginning is just one of the advanced merchandising ideas offered by NATO. Although Movie Month extends through the month of October, starting with Saturday, Oct. 1, it properly starts the night before —12:01 a.m. Whatever you have booked for that first Movie Month weekend can be supplemented by a super-special celebration that begins when Movie Month begins . . . promptly at 12:01 a.m., Oct. 1.

Progressive ideas such as this do not just happen—they are planned well in advance. From the time that Movie Month was first proposed by the NATO officers at the beginning of March during the summit conferences held in New York with the top-level sales executives of each of the nine major distributors, such planning has characterized the entire program. When the general sales manager of each film company agreed to release at least one major motion picture during Movie Month to help continue the movie-going momentum built up during the summer, NATO had the product. It was up to them and each individual exhibitor to market it in the best showcase available.

Chairmen and area directors were named to coordinate every section of the country in the effort. To get specific selling ideas on the individual Movie Month films, and to stimulate interest among members of their committees, area directors were urged to contact the branch managers of the distribution companies to set up combined screenings and meetings. Under the aegis of the branch manager, a screening of his company's Movie Month feature and trailer was generally followed by a presentation of the advertising and publicity campaigns by the company fieldman. This kind of meeting was held in Hollywood by all the companies with great success with specific ideas and enthusiasm being generated.

National Screen Service Corporation went to considerable trouble and expense to provide Movie Month materials for NATO. A special full-color trailer promoting Movie Month was produced by National Screen Service and is available at their branch offices. Proclaiming that "October Is National Movie Month," the trailer visually dramatizes how roMance, cOlor, adVenture, hIlarity, Excitement, and Splendor really mean MOVIES. The trailer is designed to use alone or spliced to any coming attraction.

NATO has been issuing a weekly news bulletin prepared by Movie Month coordinator Alan Bader. Each issue contains up-to-date news about developments in the boxoffice-building campaigns. Included is information concerning promotional mate-

14 DESIGNATED MOVIE MONTH FILMS

(In Alphabetical Order)

"ALVAREZ KELLY," (Columbia), starring Willam Holden, Richard Widmark.

"FANTASTIC VOYAGE," (20th-Fox), starring Stephen Boyd, Raquel Welch, Edmond O'Brien.

"FIGHTING PRINCE OF DONEGAL," (Buena Vista), starring Peter McEnery, Susan Hampshire, Tom Adams, Gordon Jackson.

"GYPSY GIRL," (Continental), starring Hayley Mills, Ian McShane.

"KALEIDOSCOPE," (Warner Bros.), starring Warren Beatty, Susannah York.

"KHARTOUM," (United Artists), starring Charlton Heston, Laurence Olivier, Richard Johnson, Ralph Richardson.

"MR. BUDDWING," (M-G-M), starring James Garner, Jean Simmons, Suzanne Pleshette, Angela Lansbury.

"RETURN OF THE SEVEN," (United Artists), starring Yul Brynner.

"RUN FOR YOUR WIFE," (Allied Artists), starring Uga Tognazzi, Rhonda Fleming, Julict Prowse.

"SECONDS," (Paramount), starring Rock Hudson, Salome Jens.

"THE DEFECTOR," (Seven Arts), starring Montgomery Clift, Hardy Kruger, Roddy McDowall.

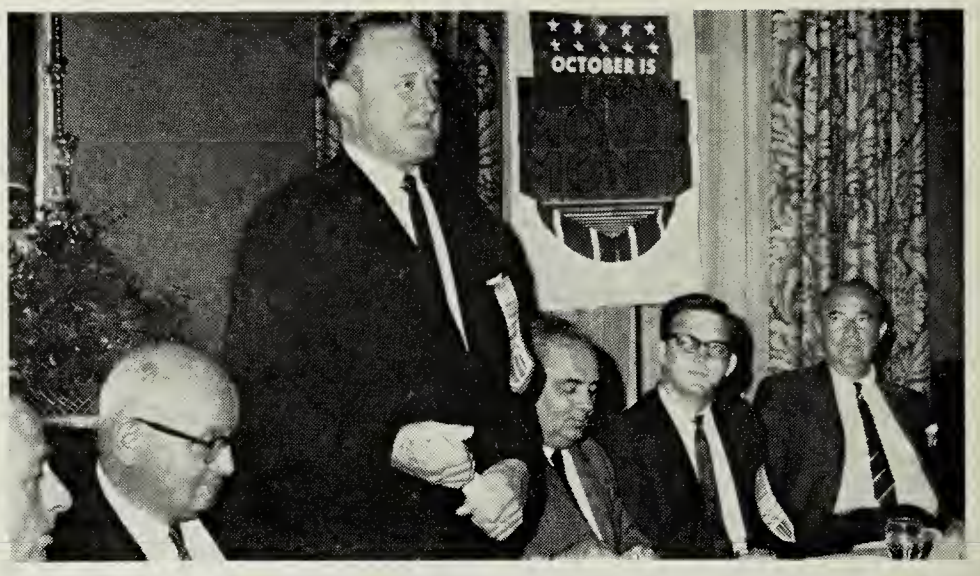
"THE PAD (AND HOW TO USE IT)," (Universal), starring Brian Bedford, James Farentino, Julie Sommars.

"WAY . . . WAY OUT," (20th-Fox), starring Jerry Lewis, Connie Stevens.

"WHAT'S UP TIGER LILY?," (American International), starring Woody Allen.



Irving Dollinger, co-chairman of National Movie Month for the New York Metropolitan area, recently addressed a workshop meeting for the NATO business-building campaign. Others who spoke are (left to right) Paul N. Lazarus, executive vice-president, National Screen Service; Jonas Rosenfield, Jr., 20th Century-Fox vice-president; and Bernard Diamond, Loew's Theatres general manager.



E. E. Whitaker, executive vice-president and operations manager, Georgia Theatre Company, recently reviewed the 13 pictures made available for National Movie Month at a luncheon meeting held in Atlanta, Ga. Seated, left to right, are Lamar McGarity, Columbia; Jimmy Bello, AIP; Woody Sherrill, MGM; Terry Kay, amusements editor, Atlanta Journal; and Jimmy Harrison, Wilby Theatres.

rials devised specifically for Movie Month; reports on advertising and publicity ideas; and campaigns created by theatres and circuits throughout the country and how they can be copied, with specific and concrete suggestions for attracting the public's attention using theatre displays and events or through local newspapers, television, and radio.

NATO president Sherrill Corwin announced that a newspaper page layout 16″ × 20″ will be available for the hundreds of newspapers that have indicated a willingness to cooperate and participate in Movie Month by providing a complimentary page. The layout includes informative editorial material and scenes from the Movie Month project pictures. The page is crammed with readership interest and contains no advertising.

In addition, Corwin also announced that a 14 page four-color Movie Month tabloid has been prepared as a result of unprecedented coordination between the studio advertising executives and the west coast exhibitors. The cover and artwork for the tabloid was created by Bob Moore, one of the chief artists of the Walt Disney organization. On the inside pages, the various studios proudly display the Movie Month pictures with art, color and copy. The film companies also contributed financial support to help make this project possible. Millions of copies are being printed by the Denver Post to assure the finest quality at the lowest possible cost. The tabloid is available to the nation's exhibitors for only $13 per 1,000, f.o.b. Denver. Orders are being taken by both the New York and Detroit offices of NATO. The tabloid is designed for distribution directly to the public at points away from motion picture theatres such as supermarkets, drug stores, barber and beauty shops, doctor and dentists' offices. They can also be inserted as special sections of local newspapers for home distribution.

If, after all this planning and promotion aid, the exhibitor still feels in need of an incentive to go all out in October, a first prize of $750 for the best theatre campaign promoting national Movie Month has been announced by Morton Sunshine, publisher-editor of the Independent Film Journal. Second prize will be $500, with additional awards to be announced later on. The awards, according to Sunshine, will go to "the best individual campaigns by a theatre—and submitted by a theatre owner, operator or manager —for promoting the theme of national Movie Month and the pictures being shown during the month of October." Sunshine pointed out that the contest is not limited only to Movie Month attractions.

It is NATO's avowed intention that National Movie Month will become an annual coast-to-coast festival of entertainment and excitement to capture the imagination of the nation and focus attention on the king-size thrills, glamor, romance, and laughter that movie-going brings.

NATO has provided the individual exhibitor with advertising, publicity, and promotional aids galore. The film companies are going all-out to exploit their product. For the good of the industry and the exhibitor, Movie Month must not fail. Judging by the enthusiasm and cooperation of everyone concerned, it will not fail.

Here are some of the specific ideas recommended by NATO that any exhibitor, regardless of his size or location, can take advantage of during Movie Month:

School has opened to provide a vast potential audience for promotion possibilities. For tabloids, heralds, and other giveaways, few locations are as perfect as outside a school when the final bell of the day rings. Exhibitors should not be afraid to approach school officials with a request to address the student body concerning Movie Month. Tell them about the line-up of attractions and stars that will be showing in local theatres during October. Take along some stills from the press kits for smaller groups—if you haven't enough, asks the local exchange for more from the distributor's fieldman.

Everybody likes a pretty girl—why not use one for Movie Month? Run a local contest for a Miss National Movie Month Queen. The publicity could not be better. Once the girl is selected, she should be used in every activity or event you run in your Movie Month campaign. If the contest idea doesn't appeal, why not use an attractive usherette. Either way, the basic point is that newspapers and tv like to photograph pretty girls. If you can provide them with one and with an event that make news—such as Movie Month—they will be eager to meet you half-way.

National Fan Club Week, which begins Oct. 14, offers a good local approach to extra publicity mileage for Movie Month. Contact the local fan clubs in your area and work out a variety of events, being sure that all of them are covered by the mass media. Provide a special preview for a fan club. They all have their own publication, which goes to regular movie-goers and, therefore, is a natural for stories and photos—or even an ad—on Movie Month and the particular pictures you are going to be playing.

An eye-catching lobby display, which can stimulate and sustain audience interest in your theatre in particular, can be made simply with an easel that reads: "Only — Days Til National Movie Month Begins At This Theatre With Outstanding Movies and Stars." A list of the features you will play during October should then follow. Another inexpensive way to promote Movie Month is to literally plaster the town with gummed paper logos, available from National Screen Service at 50 cents for a pad of 20 labels.

And don't forget the various service organizations in your area. The Lions, Rotary, Optimists, Kiwanis, etc., would welcome your offer to speak before their groups. Point out how increased business at theatres will increase business for other merchants. Let them know of any special offers you may be considering concerning theatre parties.

METRO-GOLDWYN-MAYER presents
MANN-LAURENCE-WASSERMAN PRODUCTION

Mister BUDDWING

The Strangest Girl-Hunt A Man Ever Went On!



STARRING

James Garner · Jean Simmons
Suzanne Pleshette AND Angela Lansbury

CO-STARRING
Katharine Ross · SCREENPLAY BY DALE WASSERMAN

Based on the Novel "Buddwing" by EVAN HUNTER

DIRECTED BY
DELBERT MANN · PRODUCED BY
DOUGLAS LAURENCE and DELBERT MANN

OCTOBER IS NATIONAL MOVIE MONTH

THESE ARE THE PICTURES

"Alvarez Kelly"—Columbia



"Kaleidoscope"—Warners



"What's Up Tiger Lily?"—AI



"Mr. Buddwing"—M-G-M



"Fantastic Voyage"—20th-Fox



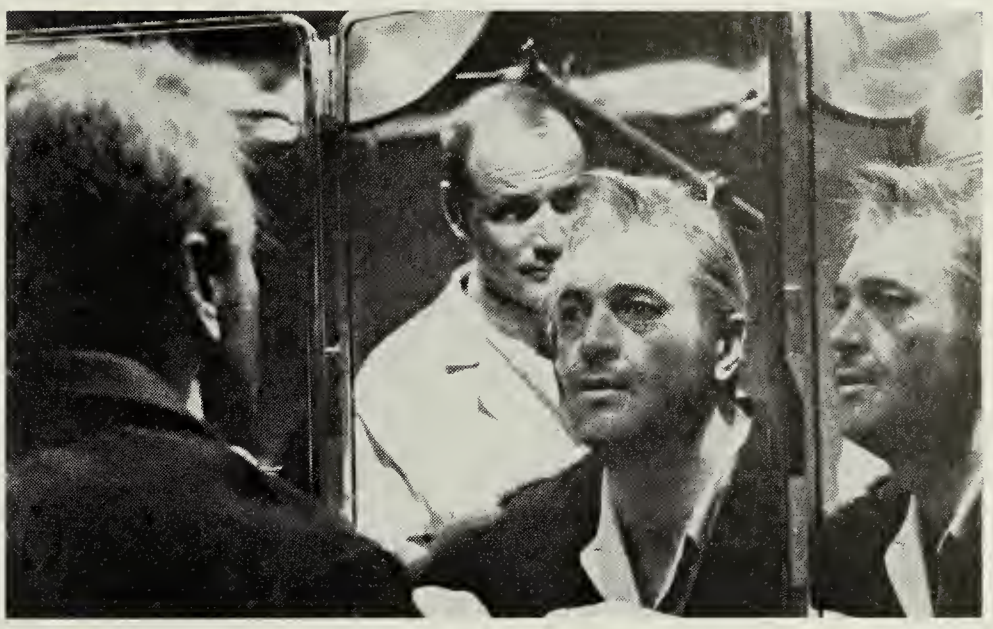
"The Pad (And How To Use It)"—Universal



"Return Of The Seven"—United Artists



"Seconds"—Paramount



"Way . . . Way Out"—20th-Fox



"Run For Your Wife"—Allied Artists



"Gypsy Girl"—Continental



"Khartoum"—United Artists



"Fighting Prince Of Donegal"—Buena Vista




All young London turns out a
WARREN BEATTY · SUSANNAH YORK in KALEIDOSCOPE
ERIC PORTER · Written by ROBERT & JANE-HOWARD CARRINGT



ERSHWIN-KASTNER PRODUCTION · Also starring CLIVE REVILL
duced by ELLIOTT KASTNER · Directed by JACK SMIGHT

TECHNICOLOR® FROM WARNER BROS.



WHAT EXHIBITORS ARE DOING



Attending a recent 20th Century-Fox seminar in New York on its two National Movie Month releases, "Fantastic Voyage" and "Way—Way Out," were, left to right, Charles Smakwitz, Stanley Warner Theatres; Jim Willis, General Cinema Corporation; Edgar Goth, Stanley Warner Theatres; Harvey Elliot, General Cinema Corporation; Ted Arnow, Loew's Theatres; Charles Call, Century Theatres; Stanley Chatkin, United Artists Theatres; and Sy Londner, Skouras Theatres.

THE SUCCESS of National Movie Month, in the final analysis, will depend on whether or not exhibitors can generate the kind of excitement at the theatre level that will make October features special events for the public. At last count, 14 films had been designated as official Movie Month releases, but the impact of the promotion will be felt in all theatres, whether they are playing these new films or not.

In an effort to determine the extent of exhibitor participation on the local level, we spot-checked several cities. The results are most encouraging and indicate a response at the local level that should send NATO's big promotion off and winging.

While the activities of circuits and independents will vary greatly in detail, a closer look at one of the more active circuit campaigns should give some idea of the scope of National Movie Month promotions. We have selected Loew's Theatres for this in-depth study.

Each Loew's theatre will display a Movie Month one-sheet in a prominent location. Each theatre will run the National Screen Service Movie Month Trailer. Special Movie Month stickers will be prominently displayed around each theatre and at the box-office.

Each Loew's theatre is working with other theatres in its area in an effort to develop a special Movie Month newspaper section. Cities that have already finalized a section include Nashville, New Orleans, and Washington, and coming up is coverage in St. Louis, Rochester, Syracuse, Toronto, and other cities. Where feasible, these special sections are being run in color for added impact.

All Loew's theatres are running special tags on all radio and television broadcasts throughout the month of October. Special radio promotions during the month also figure prominently in the campaign. These will include such stunts as looking for the oldest moviegoer, treasure hunts, theatre nostalgia nights, and other such activities.

An effort will be made to plant a special Movie Month story with a local paper each week during the month. These call attention to Movie Month releases and also remind filmgoers of regular Loew's promotions (Golden Age Movie Clubs, merchant tie-ins, etc.) that take on added importance with the advent of Movie Month.

In Providence, Loew's plans a tie-up with the Columbus Day parade, which is a big event in that city. Each theatre will be represented by a float featuring one of the movies set for October. Later, the floats will be used as street ballyhoo as pictures approach opening. Exhibitors everywhere should seize any opportunity to tie-in with local promotions and activities that offer an opportunity to spread the message of Movie Month. An example is the fact that October is also National Restaurant Month, providing countless opportunities for cooperative campaigns on the "Eat Out Then See A Movie" theme. Theatres will find the better restaurants in their areas ready and willing to participate in these special promotions.

Several Loew's cities will see pretty girls parading through the main streets in various attire with signs proclaiming Movie Month. St. Louis will use a "Two-Way Ford" with banners.

Exhibitors must make Movie Month meaningful at the local level or all the national activity will have been in vain. Here are some comments from exhibitors in the Buffalo area:

Edward Miller, manager Center, Buffalo, said:

"Now we're talking! There's no reason why National Movie Month cannot be observed every year. The way it is now, the only time we get together in a united effort is at Academy Award time in the spring. October is the ideal month to blow our horn, when the lineup of pictures looks good and we're about to enter the big holiday season.

"Nothing should be overlooked in letting the public know about us . . . our screens, our lobbies, our ads, our merchant co-ops, our ballyhoos, etc. We've got something to sell—so let's sell it!"

James J. Hayes, managing director, Cinema, Buffalo, said:

"We are cooperating in all ways possible, such as running the special Movie Month trailer at all shows with a teaser attached plugging our October bookings; dressing up the marquee with pennants and sniping all poster displays. We also are exploring other publicity avenues such as special stories in the newspapers, and promotions on radio and television during October.

"If everyone pulls together we can make this a great exploitation effort for our industry that can help us in October and during the coming months. I commend the national organization for a great idea. Let's keep up the good work."

IMPACT ON OTHER FILMS

Talking about great attractions during National Movie Month in the Granada, Buffalo, Joseph P. Garvey, managing director, declared:

"We expect to play 'Doctor Zhivago' throughout NATO Movie Month and on through Thanksgiving and possibly through Christmas. Although the attraction is in its 19th week, it is still doing exceptionally well. This will be our outstanding Movie Month film. We will use all the special accessories available to promote the month, and we hope to turn in the best boxoffice receipts of the run during October.

"We know we will benefit, of course, from the local and national promotions, and we are fortunate indeed to have such an outstanding production to offer patrons during this great industry occasion.

"The United Artists production, 'Hawaii,' will follow 'Doctor Zhivago' when the latter's remarkable run ends. Movie Month can not help but put new life into the whole industry, especially the exhibition department, as every theatre, with the welfare of his business in mind, will be going all out to tell his patrons about his special shows for the entire month. Congratulations to NATO, may the idea be a huge success and may there be many more special industry occasions like this.

"It will be a wonderful time to prove to the distributors that theatres will really exploit their films if given an opportunity like this one."

EXHIBITORS WORK TOGETHER

Sidney J. Cohen, president, Allied Theatre Owners of New York State, Inc., and National Movie Month chairman for N.Y. State outside New York City, in discussing National Movie Month, said:

"We are ready for the combined effort by every exhibitor in the New York state area to back up NATO's National Movie Month in October with a series of promotions and advertising campaigns to break right after the first of the month, to make October one of the most important movie months in our history.

"In my opinion, the National Association of Theatre Owners have come up with one of the greatest accomplishments that any theatre organization has ever launched.

"It is now up to the rank and file theatre exhibitors to back this up with good hard work, with stories placed in the newspapers, and to tell their patrons what great attractions we will have for them during National Movie Month.

"This is a challenge now for us to prove to distribution that a good picture in orderly release will do business on dates other than holidays. This we must do in order to justify the continuation of National Movie Month every year."

STAGING SPECIAL EVENTS

Frank Quinlivan, district manager, Buffalo area for Dipson Theatres, and Jerald M. Westergren, managing director of the Amherst and Dipson Buffalo area theatres director of advertising, publicity, and public relations, both declared, *"The Dipson Buffalo area theatres, the Abbott, Apollo, Amherst, Bailey, Colvin, Kensington, Riviera, and Star, expect to go all out for National Movie Month by using the materials available for lobby and screen and by staging special events that now are in the planning stage. We also hope to get together with the downtown first-run houses and have the Mayor of Buffalo declare National Movie Month in a special proclamation."*

GOVERNOR'S PROCLAMATION

National Movie Month in October in New England is kicking off with plenty of enthusiasm and promotion both by Theatre Owners of New England (TONE) and its member exhibitors. Edward S. Redstone, president of TONE, and president of Redstone Theatres, chairman of National Movie Month in New England, summed up the feeling by declaring: "It's shoot the works time for every exhibitor!"

TONE, at a special meeting at the Variety Club, chaired by Redstone; Malcolm C. Green, TONE board chairman, and treasurer of Interstate Theatres; and James Mahoney, general manager of Interstate Theatres, set the stage for one of the biggest promotions for films in its history.

A kit, containing material from NATO, and locally produced ad mats, press releases to be planted in local newspapers, radio spots, tv spots, photographic materials, stills, banners, signs' copy, has been sent to every New England exhibitor member gratis.

In Masaschusetts, Governor John A. Volpe will proclaim the period from Oct. 1 to 31 as National Movie Month in Massachusetts. Proclamations are expected to be issued for exhibitors in the five other New England states, Maine, New Hampshire, Vermont, Rhode Island, and Connecticut.

REACH A NEW AUDIENCE

Commenting on the results expected from Movie Month, exhibitors said:

Julian Rifkin, president, Rifkin Drive-In Theatres: "This will definitely bring a lot of new faces to our theatres and National Movie Month can only be spelled out in increased ticket sales. It is up to exhibitors to make the most of what we are being given and to utilize all the tools for a tremendous grass roots effort in each of our theatre locations. This is being done in all of the Rifkin Theatres, and we expect phenomenal results in putting movies on the map in every single one of our situations. The visual implication of Movie Month is tremendous, and we are confident that it will be a great success, not only in our own locations, but all over New England and all over the country."

Edward S. Redstone, president, Redstone Theatres: "We feel this is an effort to get people to go to more movies. The film companies are releasing a flow of good releases in a lean period to keep a momentum of the summer business going. Now is the time for theatre owners to capitalize on this project, locally and effectively."

"Doc" Romanow, B&Q Theatres: "This is a pure grass roots program which has to be followed through at the local level for maximum impact. It will undoubtedly reactivate film going, and coupled with the local efforts and the national program, we expect good business in our theatres during this period."

James Mahoney, Interstate Theatres general manager: "It's a great chance for local exhibitors to go local with their people and get everybody out to the movies. We feel a lot of enthusiasm for the program, and the way it is shaping up, it looks like the biggest winning program we've had for a long long time."

Albert Lourie, Lourie Theatres: "It's a natural, and we are going to play it big in all our theatres and make tie-ups with local dignitaries and officials."

USE DISPLAY MATERIAL

RKO Theatres is another circuit that is going all out to back National Movie Month fully at the local level. The circuit is combining its Movie Month activities with "RKO's Bigger Show Season of New Hits." Theatres are utilizing special lobby displays, boxoffice crowns, lobby seals, underslings, lobby pennants, and

(*Continued on page* 20)

LADEEZ AN

AND SHOW

PRESENTING

RINGS AROUND The WORLD

Starring

DON AMECHE

EASTMAN COLOR



SEE

- TERROR ON THE HIGH WIRE!
- "BEATLE" ELEPHANTS!
- GRAVITY-DEFYING POLE-ACROBATS!
- THE TIGER WHO RIDES ELEPHANTS!
- BREATHTAKING AERIALISTS!
- DARING SWORD BALANCERS!

COLUMBIA PICTURES PRESENTS "RINGS AROUND THE WORLD" STARRING DON AMECHE/WRITTEN BY VICTOR WOL

ENTLEMEN...

N OF ALL AGES:

GALA THREE-RING

WORLD PREMIERE SEPTEMBER 27th,

FLORIDA THEATRE, TALLAHASSEE · BACKED BY

ALL-OUT BIG-TOP BALLYHOO & PROMOTION!!

tatewide Humble Oil poster tie-up with The Esso Tiger!

oca-Cola tie-up with posters and ads!

ie-in with fabulous Florida State

niversity Circus (see "Look" Magazine, August 9)!

lewspaper and TV coverage galore! Clown contests!

Circus parades! Street paved with trampolines

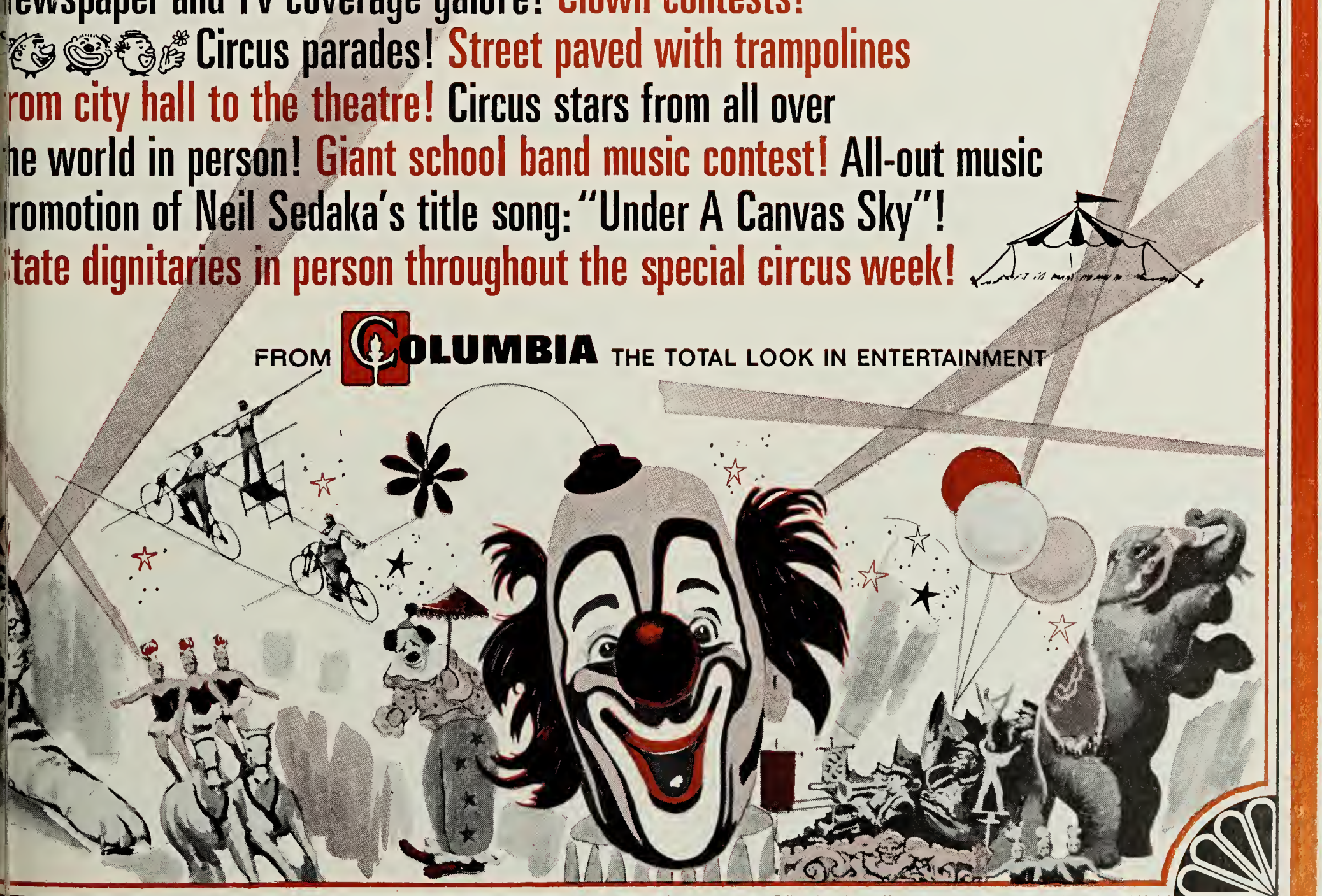
rom city hall to the theatre! Circus stars from all over

he world in person! Giant school band music contest! All-out music

romotion of Neil Sedaka's title song: "Under A Canvas Sky"!

tate dignitaries in person throughout the special circus week!

FROM COLUMBIA THE TOTAL LOOK IN ENTERTAINMENT



MPOSED AND CONDUCTED BY JACQUES BELASCO/PRODUCED AND DIRECTED BY GILBERT CATES/ EASTMAN COLOR

OCTOBER IS NATIONAL MOVIE MONTH

WHAT EXHIBITORS ARE DOING

(Continued)



Sixty-two exhibitors attended a seminar recently at Universal City Studios on "The Pad—And How To Use It." Complete advertising and promotion plans for the U picture were outlined. Seen addressing the gathering are, left to right, Robert W. Selig and Bruce C. Corwin, co-chairmen of NATO's National Movie Month campaign in Southern California; and producer Ross Hunter.

buttons. In addition, RKO has prepared special Movie Month trailers, stamps for outgoing mail, bumper strips, ad slugs, newspaper stories and newspaper picture layouts. There is also an RKO-sponsored contest to augment this selling period with a trip to Paris as the grand prize. All these promotions are being utilized by both metropolitan New York and out-of-town theatres.

In Detroit, exhibitors are getting their theatres ready for Movie Month. Most have ordered their trailers and posters from National Screen Service.

Jack Krass, owner, Main Theatre, Royal Oak, Mich., said, *"Every medium of advertising helps. It will call attention to our theatre . . . I am going to run the trailer and use the banners and help promote National Movie Month in every possible way."*

Roger Robinson, owner, Scio Drive-In and Ypsi Ann Drive-In, near Ann Arbor, Mich., said, *"Anything done to promote the motion picture industry will help us. We are going all out to help publicize National Movie Month."*

William Wetsman, owner of W & W Theatres, said, *"Everything helps . . . and I am sure the campaign used to promote National Movie Month will help us too."* Wetsman's theatres show first run films on the Showcase presentations. On some programs, they run second run, or sub-run.

NEWSPAPER-TV-RADIO PUSH

In the Cincinnati area, if the motion pictures to be released during National Movie Month do not go over, it will not be because Tri-State exhibitors did not give them the "old college try."

This is the first time that exhibitors have had the opportunity to try out the idea that patrons will go where the action is and support any first-class production, and they mean to make the most of the opportunity.

Exhibitors here have for years contended that there should be no long barren periods during the year—that given a good product, patrons will respond. Of course, if the products do not live up to their advance publicity, the fault will not lie at the exhibitor's door for not giving them the proper exposure.

Jack Haynes, Cincinnati Theatres general manager, and this area's campaign chairman, has reported that all exhibitors have been contacted by letter and have the Movie Month campaign material.

During the entire campaign there will be extra publicity carried by newspapers and on tv-radio stations, all of whom are willing to cooperate.

Michael H. Chakeres, vice-president and general manager, Chakeres Theatres, Springfield, O., called early September district-house manager meetings for 36 theatres in Ohio and Kentucky. He instructed all managers to have proclamations issued by their local mayors, with pictures to be published in the newspapers proclaiming October as National Movie Month. Plans were made to decorate all theatres with banners and flags in order to provide a festive atmosphere for the month.

In addition, Chakeres procured a proclamation from Ohio Governor James A. Rhodes which has already appeared in the newspapers.

Don Wirtz, assistant to Roy White, president, Mid-States Theatres here, said, *"The October Movie Month is a 12-month proposition for Mid-States."*

Joe Alexander, RKO district manager, said theatres will have extra promotions going and the houses dressed for the month.

Carl Braun, manager of Bein Theatres, also said his houses were ready.

Distributors and independent bookers for out-of-town theatres said major situations were ready and eager to try out the promotion.

PLAN ALL OUT CAMPAIGNS

San Antonio theatremen were asked what they intended to do for Movie Month and what they expected Movie Month to do for them. The queries evoked the following replies:

George M. Watson, city manager, Interstate Theatres:

"We are just getting started with a heavy campaign on the pictures to be shown during the month. We will direct our major effort to selling the individual attractions. We are having a meeting this week to get pictures and plan as a group with other local exhibitors. Each will promote the month individually.

"We hope Movie Month will do a great deal for us. We feel that the combined efforts on the part of all exhibitors will affect our movie attendance, bringing in new theatregoers as well as previous moviegoers who have gotten out of the habit."

Charles Wolfe, city manager, Stanley Warner Theatres of Texas:

"We are placing posters in all our theatres, both indoor and drive-ins, as well as trailers on the screen and special mention in all our newspaper display ads. The first line in October will be about National Movie Month and 'Movies Are Your Best And Cheapest Family Entertainment.'

"I expect it to generate a lot of new interest and to get out new patrons and old patrons to our theatres. Happily, we have a lot of strong family-type pictures lined up for the month."



Commonwealth Theatres, Kansas City, has created a set of eight ad slugs —copy and art work—to use at the top of the circuit's newspaper advertising. Sets have been made in one and two column sizes.

NSS PROVIDES THE "TOOLS"

National Movie Month should prove a true showman's delight. Opportunities for exploitation and ballyhoo are limited only by the imagination of theatremen. Those who depend strictly on the impact from the national campaign to trickle down to the lower level are likely to be disappointed, but showmen who augment that national effort with sweat and shoeleather in their own area should be amply rewarded.

The tools to mount as comprehensive and extensive a campaign as anyone desires are available, many of them through National Screen Service. The NSS studio is producing a full-color Movie Month trailer which will be available from NSS exchanges for outright sale to exhibitors.



At a recent MGM studio screening and seminar attended by 60 exhibitors were Bruce C. Corwin, Southern California National Movie Month co-chairman; Delbert Mann, director of MGM's "Mister Buddwing"; and Roger Bower, SCTOA's Movie Month coordinator.

The NSS Special Service Department has prepared a seven-foot long, full color tag, "A MOVIE MONTH PRESENTATION," which will be attached to the negative of each trailer for each of the Movie Month pictures. There will be no charge to the exhibitor for this.

NSS also is printing pads of full-color snipes of the National Movie Month logo, each pad containing 20 gummed paper snipes for lobby posters, etc. These will be sold by NSS exchanges to exhibitors for a nominal sum.

The NSS Cleveland plant is printing a two-color one-sheet on Movie Month, to be sold by NSS exchanges to exhibitors at the regular one-sheet price. In addition, available through NSS is a variety of decorative material for Movie Month. These include panel drapes in red, white, and blue, finished off with gold silk fringe and ready for hanging; satin bannerettes; colorful Movie Month flag and pole; usher badges; and a variety of streamers and pennants to brighten any theatre.

It all boils down to this. National Movie Month has been conceived for exhibitors and can only be successful if exhibitors support it wholeheartedly at the theatre level. October of 1966 should be an historic occasion for the motion picture industry and National Movie Month should be an annual campaign with box-office reverberations that will echo throughout the year.



LOEW'S USHER HAILS MOVIE MONTH



BOXOFFICE BEDECKED WITH BANNERS

Transamerica Corp. Confirms Talk Of Merger Possibility With UA

SAN FRANCISCO—Transamerica Corporation confirmed that it has been discussing the possibility of a merger with United Artists Corporation.

Talks have been conducted during the past few weeks, Transamerica said, by Arthur Krim, United Artists president; R. S. Benjamin, chairman; John R. Beckett, Transamerica president; and Edward L. Scarff, vice-president, among other officials.

A Transamerica spokesman stressed that talks have been exploratory, and that no agreement in principle or otherwise has been reached. The spokesman declined comment on why such a merger would be advantageous to the companies.

Transamerica is a San Francisco based financial holding company. The largest share of its net income comes from its Occidental Life Insurance Company subsidiary based in Los Angeles.

Transamerica would be the acquiring company in any merger with United Artists, the Transamerica spokesman said.

The Transamerica-United Artists talks started after opposition from stockholders forced Consolidated Foods Corporation and United Artists to drop a merger plan in August. Consolidated Foods was to have acquired United Artists for about 120 million dollars in Consolidated Foods stock.

Transamerica has reported its net income per share has been increasing at close to a 15 per cent rate a year in most recent years though insurance losses from a hurricane and a strike put its share earnings growth rate closer to six per cent last year. The company has long sought diversification by acquiring companies engaged in financial services, and for some months has been trying to find a Mutual Fund management concern to acquire.

Rebuilding Program Planned

PORT ARTHUR, TEXAS—Sam Tanner, general manager of the Jefferson Amusement Co., has announced plans for the rebuilding of a theatre on the site of the Village Theatre which collapsed during a thunderstorm.

The collapse of the Village came after the theatre was struck by lightning at the top of the east wall. The east wall from the screen at the rear of the building to the boxoffice at the front, fell-in following the lightning bolt, and the roof dropped to the interior of the theatre.

A $20,000 remodeling program had been completed at the Village several days prior to the storm.

New House For Amarillo

AMARILLO, TEXAS—Mattie Hedgecoke Properties will construct a new indoor theatre, the city's first since the 1940's in the Western Plaza shopping center which will be leased to General Cinema Corp.

The theatre will seat 1,000 and will specialize in family type first run and will be modern and deluxe, with plush aisle and lobby carpet, crystal chandeliers and luxurious seating.

Construction is expected to begin around Nov. 1 and is to be ready for opening in the fall of 1967.



Jerry Sandy, first assistant chief barker, Variety Club Tent 11, Washington, D.C., and chairman of the 1966 Personality of the Year award dinner to be held at the Shoreham Hotel on Nov. 19, announced recently that Milton Berle, left, had been named for the honor this year.

Carreras In Minneapolis For Hospital Dedication

MINNEAPOLIS—Colonel James Carreras, M.B.E. of London, England, was to be one of the honored guests at the dedication of the new $1,000,000 addition to the Variety Club Heart Hospital at the University of Minnesota yesterday (Sept. 27). Colonel Carreras was to be introduced at a reception at the Minneapolis Club and a dinner at the University of Minnesota preceding the dedication.

Colonel Carreras, now serving his third term as international president (chief barker) of all the Variety Clubs in the world, is president and managing director of Hammer Film Productions and Bray Studios of London, England. He was honored with an M.B.E. Award (Member of the British Empire) by the late King George VI for serving with distinction in the British Army during World War II and attained the rank of Lieutenant Colonel. At present, he serves as liaison officer between the British film industry and the Royal Navy.

Colonel Carreras has attained international recognition in the field and theatre industries and for his many services in the cause of needy children throughout the world. In 1965, he arranged for Prince Philip, Duke of Edinburgh, to make fund-raising appearances in Miami, Houston, Los Angeles, Chicago and New York. and more than $1,000,000 was garnered for Variety charities.

The Variety Club Heart Hospital at the University of Minnesota was conceived in 1948 by the Northwest Variety Club Tent 12, to be the nation's first hospital devoted entirely to heart-patient care, heart surgery, and heart disease research. It has been the Club's chief philanthropy. The Tent has raised more than $4,000,000 to bring the hospital into being, help maintain and enlarge it, and contributes yearly to needy patient care.

Glen Alden Dividend

NEW YORK—Glen Alden Corporation declared regular quarterly dividend of 17½ cents a share, payable Oct. 14 to holders of record Sept. 30.

T-L's Newest Brightens Harrisburg, Pa., Scene

HARRISBURG, PA.—The new Trans-Lux Theatre, Colonial Park Plaza, was officially dedicated last week with the presentation of the local premiere of "Doctor Zhivago." It was attended by one thousand persons, most of them dressed in formal attire and all paying premium prices for a gala benefit on behalf of the Dauphin County Unit of the American Cancer Society.

A large turnout of local dignitaries, including Dr. William K. McBride, mayor, state and federal legislators, and a sizable contingent representing the major movie companies, reached Colonial Park at 6 p.m. to participate in festivities prior to the film showing at 8 p.m.

Parading around the Plaza was the Westshoremen Bonie Scotts Drum and Bugle Corps, a contingent of 80 men, state champions from the Linglestown American Legion Post. Russian balalaika players in Zhivago costumes entertained guests at a pre-showing cocktail party in the theatre lobby, as well as during intermission. Immediately following the party, and preceding the movie, a fashion show of Zhivago-inspired clothing was sponsored by the Pollack Mink Farm of Orwigsburg, Pa., and the Green Dress Shop of Camp Hill.

For miles around, the sky was lit with massive searchlights heralding the event. News photographers, television newsreels, and radio reporters covered the activities and recorded comments about the newest theatre in central Pennsylvania. Opinions were unanimous in praise of the theatre's comfort and attractiveness with special commendations for its outdoor gardens and benches, unique for any movie theatre. Also unusual and colorful are the ushers who wear colonial dress in keeping with the rich historical lore of the Keystone State.

Additional interviews following the screening give every indication that "Doctor Zhivago" can expect a long run at the Trans-Lux where it is being shown on a reserved-seat basis. Most patrons felt that its six Academy Awards were well deserved.

The new theatre is one of but a few in the country built "from the ground up" to show Cinerama, according to its architect, Drew Eberson. In addition, it is equipped to present films in Cinemascope, 70mm, 35mm wide screen, standard 35mm, and the new D-150 process. The building itself is of contemporary design, utilizing an extraordinary amount of glass wall partitions to expand the viewing area. Exterior gardens are contained within rectangular and circular malls, the latter featuring a modern stainless steel sculpture specially commissioned for this theatre.

In the Hollywood tradition, several of the attending luminaries embedded their handprints and signatures in cement pads located in the central mall. This will take place at regular intervals, until the entire area reads like a local and national "Who's Who!"

Richard Brandt, president of Trans-Lux, headed the contingent of Trans-Lux board members, including exhibitors Jay Emanuel and Harry Brandt.

McCarthy To Fund Post

NEW YORK—Frank McCarthy, 20th Century-Fox producer, board member and chairman of the executive committee of the Motion Picture Relief Fund, has been appointed treasurer of the latter organization to fill the position held by the late Edmund L. de Patie.

WAY...WAY OUT OR WAY...WAY "IN" 20th CENTURY-FOX HAS THE BIG MONEY MAKERS FOR NATIONAL MOVIE MONTH!

20th Century-Fox has gone all out to merchandise "Way . . . Way Out" with a campaign that will not only appeal to the ever-growing audience of Jerry Lewis fans, but to all movie-goers seeking first rate entertainment fun. There are several approaches including a very special ad, showing the guys and gals chasing each other in outer space, visualized in the Mad Magazine style which has proved so successful for topical comedies. The radio campaign consists of a full complement of 60, 30 and 20 second spots. The TV spots sell the idea of the Russians and Americans landing on the moon. The same idea is expanded in the regular theatrical trailer. A special teaser trailer has been designed. Without a doubt, "Way . . . Way Out" provides an exploitation field day for the enterprising Exhibitor. Samples of all of the potent selling tools have been put together in a specially created NATO kit which is available on request from 20th's ad-pub department. With these selling tools, an Exhibitor with get-up-and-go can really orbit this NATO selection for way, way out grosses in October.



The front cover of the "Luna News", a specially designed herald, depicts a real Gemini rocket with seemingly unloaded stowaway for our moon in the moon (Jerry Lewis).

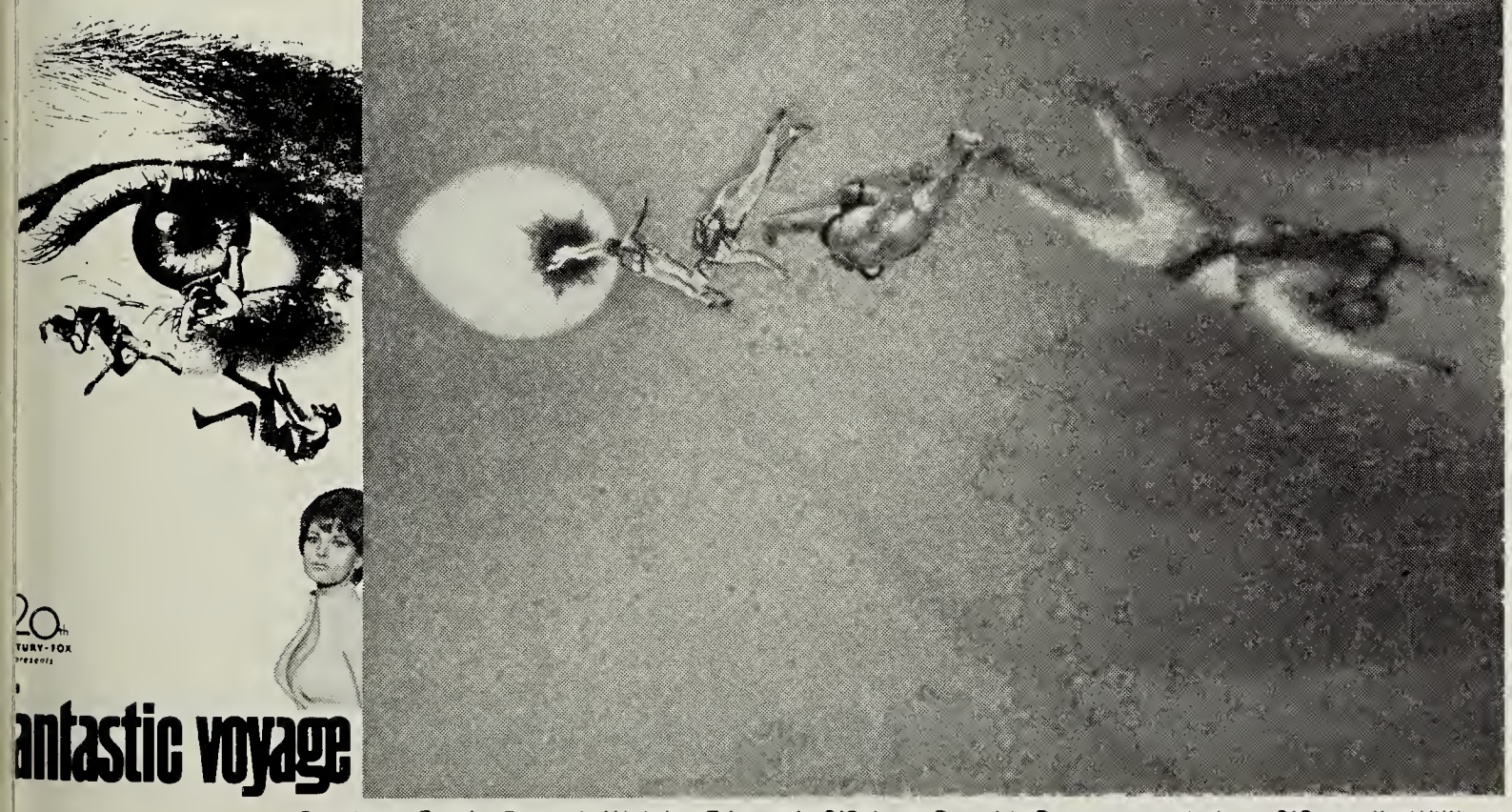


"Wait until you see the first of the 'inside' movies! Yessir, this is quite a film...quite a trip!"

—Bosley Crowther, New York Times

No wonder "Fantastic Voyage" has been picked as one of NATO's movie of the month selections. The year's most fantastic campaign has already launched "Fantastic Voyage" into an all-time record breaker in its premiere engagements in Los Angeles and New York City.

The eye logo has become the keynote of the campaign which was successfully beamed through newspapers, national magazines, poster and lobby material as well as in full color TV spots and theatrical trailers. All of the ingredients of the fantastic campaign behind "Fantastic Voyage" are detailed in 20th Century-Fox's special "Fantastic Voyage" NATO kit which is available on request.



STARRING Stephen Boyd, Raquel Welch, Edmond O'Brien, Donald Pleasance, Arthur O'Connell, William Redfield and Arthur Kennedy, Produced by Saul David, Directed by Richard Fleischer, Screenplay by Harry Kleiner, Adaptation by David Duncan, Based on a story by Otto Klement and Jay Lewis Bixby, Music by Leonard Rosenman, CinemaScope, Color by DeLuxe



"American Twenties" Film Program Steals Show At "Seamy" Venice Fete

ROCHESTER—James Card, motion picture curator of the George Eastman House in Rochester returned from the Venice Film Festival, where the Rochester photographic museum's "American Twenties" stole the show from the main event. The collection of 15 films Card took with him comprised vintage Hollywood items dating back to the early 20's and shown in the Dryden Theatre in Kodak Town in past Eastman House subscription series.

Card said that he suspects the great popularity of the Eastman House films is a "backlash, partly, from the kind of films shown in the main events." He said that the new films presently were "seamy things, looking at the gray side of life." He was particularly incensed at the American entries, "which gave no hint of the kind of life we live nor the kind of people we are."

Card said, "They've gone about as far as they can go" with sex. He sees, hopefully, that film producers "will have come full circle and return to more palatable and honest pictures." Recent prize-winning films at major festivals indicate this, he believes.

Card, who is president of the World Association of Film Museums, learned from colleagues that France has just passed a law which threatens to wipe out the total catalogue of French-made pre-1950 movies. The law, Card explained, prohibits the "showing or transporting or handling" of any pictures on nitrate film—which is every picture made prior to 1950 when acetate was introduced. He said this would prohibit the copying of the old films from nitrate to acetate, a major project at Eastman House, assuring their permanence as collector's items.

He said that "the entire museum world is greatly disturbed" for fear the idea may spread to other countries, losing for all time the many great movies made prior to 1950.

Card did some picture shopping abroad. He picked up a "find," Lon Chaney's "Unknown" (1924) in which Joan Crawford appears. Card said he is anticipating a Lon Chaney memorial series in the future and considers this one of the finds in recent years. "No one else has a print of it and the original is gone," he said.

Rosen Heads New Company

NEW YORK—Martin Rosen has resigned as head of the New York motion picture department of Ashley-Famous agency to establish Argofilm, Inc., a new film production company which will be headquartered in New York.

Argofilm plans to produce a steady flow of features during the next few years, the first of which will be "A Great Big Thing," to be filmed from an original screenplay written by 23-year old Terence Heffernan. The film will be directed by Eric Till, well-known Canadian Broadcasting Corp. television director who will be making his feature debut.

Pierre Patry will be associate producer and Jean-Claude Labrecque will be cinematographer for "A Great Big Thing," which will be filmed in color and entirely on location in Montreal. Production designer is Vassilis Fotopolous, who won an Academy Award for his work in "Zorba the Greek."

Pathe News, Inc., Moves Headquarters To Miami

MIAMI, FLA.—Pathe News, Inc., has signed a long-term lease agreement that will bring its headquarters to North Miami.

Joseph P. Smith, president, Pathe News, said his company is moving into a 20,000 square foot office and sound stage building at Studio City. A vanguard of executives already has moved into the building, with others to follow by mid-October. About 60 permanent employes will work there for Pathe.

Pathe will continue its operations in New York and Hollywood but hopes to produce two "major motion pictures" at Studio City soon.

Studio City is also to serve as the base for Pathe Pictures, Inc., an affiliate company that will enter the educational film and book publishing field. Pathe's library of 27 million feet of news footage will be moved to Studio City and stored in a vault off the sound stage.

Alan Friedberg Named Sack Exec Vice-President

BOSTON—Boston movie magnate Ben Sack has appointed Sack Theatres general manager Alan Friedberg to the newly created post of executive vice-president. In his new position Friedberg will continue as general manager of the seven Sack Theatres in Boston and two in Fitchburg, Mass., and as Sack's personal assistant.



FRIEDBERG

Friedberg joined Sack Theatres nine years ago fresh off the college campus, having graduated from Columbia College summa cum laude and attended the Harvard Law School. Friedberg started as an assistant manager at the Beacon Hill Theatre in 1957 and subsequently managed the Gary, Capri, and Saxon theatres, supervised concessions, and directed road-show group sales and promotion before his elevation to the post of general manager in 1964.

The following year, Friedberg also assumed the supervision of advertising and publicity.

With the continuing expansion of Sack Theatres, both present and projected for the near future, Friedberg will have industry veteran Joe Longo handling advertising and publicity and David Traister supervising concession operations.

Friedberg, who is 34, resides with his wife and three children in Wayland, Mass.

Whitesell To 7 Arts

NEW YORK—John Whitesell has been named national sales representative for Seven Arts' 16mm. non-theatrical division, it was announced by Paul Berkowitz, sales manager.

Whitesell formerly was assistant to the sales manager of Columbia Pictures' 16mm. non-theatrical division.

Rank Profits Increase, Aided By Film Interests

LONDON—A remarkably full statement accompanying the Rank Organization's annual accounts, which show increased profits before taxation of $52,833,200 against $31,878,000 for 1965, chairman John Davis wrote: "Whilst this is satisfactory enough, I am frankly disappointed that even better results were not realised, largely due to circumstances beyond our control." Xerox has contributed enormously to the total, but film interests increased their profits despite rising costs and severe competition.

While comparative figures over the past five years show that exhibition in the U.K., film studios, and laboratories have held their own, production, distribution, and overseas theatres (mainly Canada) have progressed explosively. With the many diversified interests, results are variable. For example, Audio Visual, Home and Leisure service, and sundries are up; manufacturing, bowling, dancing, bingo, hotels, and motorway services are down.

Davis feels that the 1.9 per cent increase in attendance at Rank theatres against a national decrease of 11 per cent reflects public appreciation of their efforts to rationalise, and improve the operation and the good facilities provided. "This effort on our part has been materially helped," he records, "by such outstanding products as 'Early Bird,' 'Help,' 'Mary Poppins,' 'Our Man Flint,' 'Thunderball,' 'Von Ryan's Express,' and 'What's New Pussy Cat.' We have had, in addition, in our roadshow theatres, the outstanding performance of 'The Sound of Music' providing results the like of which have never been achieved before. Unfortunately, in spite of these outstanding films, there is still an overall shortage of first feature product, and we have had difficulty in completing some of our programs with both British and foreign films of entertainment value."

Rank Theatres contributed $5,796,000—no less than 8.8 per cent of their gross boxoffice receipts—to the Eady Levy.

Receipts from exhibition in Canada provided an all time record, and Davis does not anticipate any setback while Canadian economy remains bouyant.

At home, Rank distribution showed a further increase in the volume of business handled, and overseas held its own under difficult conditions in many markets, with the result that there has been an increase in revenues accruing to British films around the world. Commenting on the increasing number of foreign producers who entrust their pictures to them, Davis paid special tribute to Disney, whose product they handle in many territories, and to "Mary Poppins" in particular: "This delightful film has been successful in many countries, and what has been most interesting, particularly in countries where previously musicals have not made their mark."

Concluding the section on production, he stated: "The risks do not grow less, whilst negative costs continue to rise, but it is our considered view that we have a responsibility to the industry to continue our production program whilst using our experience and ingenuity to minimise known risks."

In welcoming the fact that some 20 per cent of the ordinary shares are held by investors in the United States, Davis adds: "I believe that this represents the largest percentage holding of the U.S. public as such in any British company."

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Lessee Of Schine Houses To Stay In Gloversville

ALBANY—Albany exchangemen considered the report from Gloversville that Binghamton theatre owner Herbert Nitke, et al, new lessees of 50 former Schine houses in New York, Ohio, Kentucky, Maryland, and Delaware, had signed a 20-year rental agreement for the former Schine home offices in Gloversville to be the most significant since the new interests acquired the string from United Cinemas, Inc., a subsidiary of Equity Realties Corporation.

The latter, in September, 1965, contracted to buy the diversified assets of J. Myer Schine and his family (Schine Enterprises, Inc.) for approximately $74,500,000, of which $5,000,000 was deposited on account. The ERC joint venture has the sole right to dispose of any and all Schine assets—the proceeds of any sale or refinancing to be used for an according reduction in the purchase price.

ERC has, in effect, a series of calls permitting the publicly owned company to purchase or dispose of the Schine assets within one year, for approximately $65,500,000, after deducting the $5,000,000 down payment. Title closings are scheduled through June, 1967, for more than 100 individual assets that formed part of the Schine empire.

Nitke, whose partners in the new operation include Philip Gates, Gates Candy Concession Company, Rochester, and other unidentified persons, closed a lease deal with United Cinemas, Inc., for the Schine houses. Temporarily, operations were continued under name of UC.

Local branch-men interpreted the subsequent story of the long-term lease on the ex-Schine home quarters as an indication the Nitke combination would not move from the Glove City. There had been widespread reports of "shifting."

Shuttering of the Capitol in Ilion and Rialto in Little Falls, after the new operators arrived on the scene, was not unexpected here. Myer Schine had been closing or disposing of "marginal" theatres before he inked the agreement.

The Rialto was listed last spring among the upstate New York Schine situations which were to tie-in with the N.Y. State Council on the Arts for co-sponsorship of a series of art films. Public schools and their pupils were to be integrated on the project.

The Glove, Gloversville, and the Ritz, Tiffin, Ohio, two houses which Schine retained, are being booked by the new group, according to notices.

There has been a change in the bank depository at Gloversville to the National Commercial Bank and Trust Company branch, informants said.

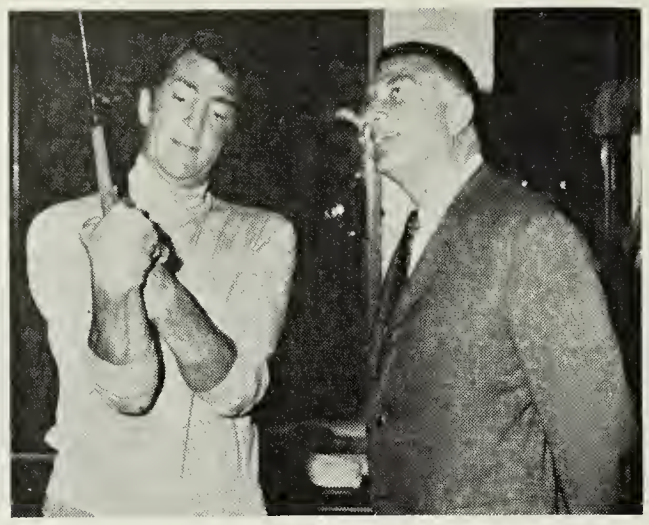
Schine Theatres grossed "in excess of $6,000,000 last year," official reports stated.

ERC and its partners recently took title to a number of income producing properties including the Schine Theatres, a CATV system located in the cities of Massena, Potsdam and Canton, N.Y., and seven hotels plus the famed Ambassador, and 23½ acres of land on Wilshire Boulevard in the heart of Los Angeles; and 10,000 feet of ocean-front land in Boca Raton, Fla.

A joint announcement by Morris Karp, ERC president, and J. Myer Schine disclosed that ERC already had disposed of a mile of ocean-front land at Palm Beach, Fla.; the Roney Plaza Hotel, Miami Beach; radio station WPTR, Albany; Western Skies Inn, Albuquerque, N.M.; Gulf Stream Hotel and apartments, Miami Beach; Bradley Airport Inn, Windsor Locks, Conn.; five film theatres; the ocean front mansion and land comprising the estate of the late Colonel Robert R. McCormick at Ocean Ridge, Fla.

The Schine theatre division purchased by United Cinemas in August includes vacant land, residential buildings, and stores in a number of cities where ex-Schine theatres are located. These include Glen Falls, Syracuse, Rochester, and Buffalo.

In September, 1965, the Schine chain consisted of 60 theatres. Eight were later sold or condemned under urban renewal programs.



Dean Martin recently abandoned the lethal weapons he uses as Matt Helm in Columbia's "Murderers' Row" to demonstrate his murderous mashie to Robert S. Ferguson, vice-president in charge of advertising, publicity, and exploitation, during his recent visit to the Columbia Pictures studios.

NAC President O'Brien Stresses Management Need

NEW YORK—Jack O'Brien, president of the National Association of Concessionaires issued the statement that he is very proud to be associated again with NATO and TESMA in jointly sponsoring the Annual Trade Show and Convention.

He said that "the NAC has long been aware of the fact that training is a primary necessity for good management and that a sound teaching program is essential for the successful operation of any refreshment facility, be it in a theatre, auditorium, amusement park or arena. Because we are aware of the need for such a training program, NAC has plans in the near future to conduct a series of seminars, wherein concessionaires will be properly instructed in all phases of operation including operating procedures and refreshment sales promotions."

O'Brien went on to say the entire industry would enjoy a more profitable business, if the employee were better trained.

He feels the industry needs new blood in all phases of theatre and concession operations. To further round out the training program, O'Brien feels they could enlist the help of technicians from TESMA to train these men in the technical aspects of such operations. This would provide a school not available anywhere else in the country.

IFIDA Elects Podhorzer

NEW YORK—The IFIDA board of directors announced the election of Munio Podhorzer, president of Casino Films, Inc., as the third member of the IFIDA governing committee. Previous ballots by mail re-elected Jean Goldwurm, president of Times Film Corp., and David Emanuel, president of Governor Films, Inc. for one year terms.

"Virginia Woolf" Adults Policy Called Success

NEW YORK—Jack L. Warner, president of Warner Bros., announced the complete success of the "adults only" policy which Warner Bros. has followed in presenting "Who's Afraid of Viriginia Woolf?."

In an open letter today to the nation's exhibitors, Warner stated: "Three months ago, I announced that I would insist on a clause in all exhibitor contracts under which theatres playing 'Who's Afraid of Virginia Woolf?' would be prohibited from admitting anyone under the age of 18 unless accompanied by his parent.

"That clause was the first of its kind to be included in a Warner Bros. contract. We decided to adopt it, I said then, as 'a firm demonstration of responsibility to the American movie-going public by a company which underestimates neither the influence of the film medium nor the intelligence and taste of our vast audience.' I said that we would thoroughly enforce the contractual obligation which every exhibitor would have to undertake if he wanted to show our picture. This enforcement would take the form of our removing the film from the theatre if it were called to our attention that an exhibitor was deliberately and knowingly violating the agreement.

"We had sufficient confidence in the nation's exhibitors to believe that they would not resist our policy, but would join with us in seeing to it that 'Virginia Woolf' was shown to the audience for which the film was intended.

"That confidence, I can assure you, was well-founded. Since 'Virginia Woolf' opened in Hollywood on June 21, it has been or is being shown in 620 theatres throughout the United States, in big cities and smaller municipalities. In all this time, not one violation of the presentation policy has been called to our attention. This demonstrates the maturity, responsibility, and community-mindedness of the nation's exhibitors. It reveals, as well, the good sense of the American movie-going public.

"I thought that you would like to know that the policy has proved a complete success. For all those associated with 'Who's Afraid of Virginia Woolf?,' for the entire Warner Bros. organization, and for myself, I want to thank you for your part in making it so."

Kramer Acquires Rights To Film Best-Seller

NEW YORK—"The Secret of Santa Vittoria," a novel by Robert Crichton, recently published by Simon and Schuster and already on the way to the top of the best-seller list, has been purchased by Stanley Kramer, after a period of frenzied bidding.

The story, rated by the NEW YORK TIMES as the funniest war novel since "Mr. Roberts," is laid in a southern Italian town where a German captain has been given the assignment of robbing the village of its only precious possession, 1,320,000 bottles of vermouth.

Kramer, whose successful comedy film, "It's A Mad, Mad, Mad, Mad World" has already passed the 32 million dollar mark, has not yet made a distribution deal for his latest purchase.

"I believe this to be the most exciting novel since 'The Caine Mutiny,'" said Kramer.

A-I Sales Conference Coincides With Convention

LOS ANGELES—American International will hold its first world-wide sales conference in the history of the company beginning on Sept. 28 (today) in New York and coinciding with the big National Association of Theatre Owners Convention which opens on the same date, it was announced by Leon P. Blender, AI vice-presidtnt in charge of sales and distribution.

The meeting, which will comprise key company representatives from the AI Hollywood home office and American International's far-flung branches in the United States and around the world, will be opened by AI president James H. Nicholson and executive vice-president Samuel Z. Arkoff. Blender will be the presiding chairman of the conference which will mark the first AI sales meeting to include all Hollywood, New York, foreign division and television representatives of the company.

American International executives attending the three day sales meeting from Hollywood in addition to Nicholson, Arkoff and Blender, will include David J. Melamed, AI vice-president in charge of finance, Milton Moritz, national director of advertising and publicity, and Mickey Zide, assistant sales manager for American International.

Distribution and sales policies for AI's huge $20,000,000 program of approximately 17 feature productions for 1966–67 will be outlined at the conference which will be launched with a champagne cocktail party for all NATO delegates at the Americana Hotel hosted by Nicholson and Arkoff in behalf of American International.

Graff, ABC Map 13 Pix

NEW YORK—E. Johnny Graff, president of Tele-graff Film Corp., announced that his company has set a 13-picture agreement with the American Broadcasting Company's five-owned-and-operated stations. The features, following their theatrical release, will be delivered to ABC in 1968.

ABC will have final cast and script approval of the films, all of which are science-fiction adventures to be co-produced in England with Armitage Films, Ltd.

General Cinema Opens Two Theatres In One Day

BOSTON—The 114th and 115th units in General Cinema Corporation's expanding chain were officially opened on the same day in two different cities. The theatres are Town and Country Cinema in Columbus, Ohio, and the Southdale Cinema I & II in Edina, Minnesota, in suburban Minneapolis. Both units represent the Boston-based circuit's initial entry in these areas. The Cinema I & II in Edina, will be the first twin cinemas in the state of Minnesota.

A press luncheon and cocktail party celebrating the opening of the Town and Country Cinema was held at the Sheraton-Columbus Motor Hotel in Columbus, Ohio. A special preview for the benefit of the Kiwanis was held at the theatre.

The opening affair of Southdale Cinema I & II was held in the lobby of the theatre.

Both units officially opened with ribbon-cutting ceremonies in which local officials and General Cinema Corporation executives participated.

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Seven Arts Productions Achieves Highest Income

TORONTO—Seven Arts Productions, Ltd. (American Stock Exchange), a producer and distributor of films for television and motion pictures, in the fiscal year ended June 30, achieved the highest operating income in its six-years in the entertainment industry, it was reported by Samuel H. Haims, vice-president and treasurer.

Net earnings from operations in the latest fiscal year rose 109 per cent to $5,201,741, equal to $2.05 per share. This compared with net earnings from operations in fiscal 1965 of $2,485,651, equal to 98 cents per share. Excluded from the fiscal 1965 figure is a non-recurring gain of $1,276,801, or 50 cents per common share, resulting from the sale of the company's interest in the Grand Bahama Development Company, Ltd.

Per share earnings in both fiscal 1965 and 1966 are based on the 2,535,878 shares outstanding at the close of business on June 30, 1966.

Gross income in the year ended June 30 rose 31 per cent to $33,919,502 from the $25,921,532 reported the previous year.

Haims noted that stockholders' equity per share in the current fiscal year rose to $10.33 per share from $8.26 a year ago. The unamortized investment in film library for television distribution totaled $38,952,122 at the close of the latest fiscal year, compared with $35,555,976 at June 30, 1965.

Indoor for Circuit

AUSTIN, TEXAS . . . Earl Podolnick, president of Trans-Texas Theatres Circuit, has announced plans to build an indoor motion picture theatre in the new Southwood Center. The new South Side theatre, according to Podolnick, would follow the pattern set by Trans-Texas' Americana, which was opened on the north side of the city last year. Podolnick said all the most advanced features of theatre planning will be incorporated in the new theatre.

The Southwood Shopping Center will include Austin's first air conditioned shopping mall and the new theatre will fit into the overall development plans of the project, according to Charles Wendlandt, developer of the project.

Pepsi Names Marketing VP

NEW YORK—Stephen J. Welsh has been named vice-president, marketing staff, for Pepsi-Cola, Co. He reports directly to James B. Somerall, president of the company. Welsh will be in charge of special marketing projects in the greater New York bottling area, marketing assignments involving chocolate facilities and other special marketing projects.

Prior to joining Pepsi-Cola, Welsh was a partner in the management consulting firm of Cresap, McCormick and Paget. Before that, he served as a district manager and marketing manager for the General Electric Co.

Kronenberg Leaves 7 Arts

LONDON—Robert I. Kronenberg has resigned his post as Seven Arts' director of sales for Continental Europe, it was announced by Norman Katz, executive vice-president of Seven Arts International. Kronenberg made his headquarters in Seven Arts' London office.



Academy Award winning actress Julie Christie and French director Francois Truffaut recently attended the premiere of their film, "Fahrenheit 451" at Paris' Theatre Marigny. Universal is distributing the film in the U.S.

Ohio Theatreman Defends Will Rogers Collections

COLUMBUS, O.—Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, called upon personal experience at Will Rogers Memorial Hospital in a letter to the editor of the Columbus Dispatch, to answer a letter of complaint by a theatre patron here. The complainant said she felt collections for the hospital in theatres were "sneaky and mercenary."

"I have personal knowledge that experiments going on at the present time at the hospital will probably be in the hands of the medical profession throughout the United States some five years from now," said Prickett.

"As a victim of emphysema who has been treated at the hospital and who, through the efforts of the staff, is assured that his disease is arrested, I feel very sorry that this person was annoyed by the attempt of the theatre people to raise funds for this, to me, most worthy cause," he added.

"It seems to me that it is much more embarrassing to have a neighbor come to my house on Sunday and solicit me for some fund each month that is operated by a professional fund-raising group than it is to have an opportunity to freely contribute or not once a year in a motion picture theatre to such a worthy cause."



"The Cheri Twins," models, recently extended splits of champagne and invitations to a press luncheon announcing plans for the Sack Cheri 2, Boston, to Herald drama editor Sam Hirsch and Herald movie critic Donald Cragin when they visited the newspapers in a stunt engineered by Alan Friedberg, general manager, and Joe Longo, ad-publicity director.

Four State Drive Set To Fight Daylight Time

COLUMBUS, O.—Theatremen and exhibitor associations in four states—Ohio, Indiana, Kentucky, and Tennessee—were represented at a meeting held at the Campbell House, Lexington, Ky., to discuss plans for a concerted fight against daylight savings time and for standard time.

The meeting, attended by some 75 persons, approved a resolution calling for exchange of information. Disapproval of the amendment offered in the U. S. Senate by Sen. Birch Bayh, Indiana, was expressed. The Bayh amendment would permit two different time zones in each state.

Ex-Governor Leslie Combs of Kentucky gave advice of methods of obtaining passage of standard time legislation. Ken Prickett, who started the fight against daylight savings time in Ohio last March, said local groups and local theatre owners and interests are the most effective forces to accomplish the defeat of the proposed legislation. He urged such groups to contact their legislative representatives and ask them to defeat such proposals.

Gene Lutes, chairman of the campaign against daylight savings time for the Kentucky Association of Theatre Owners, was meeting chairman. Those attending included George Roscoe, NATO; Ken Prickett, executive secretary, Independent Theatre Owners of Ohio; Ann Craft, secretary, Theatre Owners of Indiana; M. A. Lightman, Malco Circuit, Memphis; Robert Enoch, president, Kentucky Association of Theatre Owners; Dale McFarland, general manager, Fourth Avenue Corp., Louisville; and William Ornstein, Ornstein's Booking Agency, Louisville.

Other groups represented include the P. T. A., Farm Bureau, Kentucky Utilities Corp., Kentucky Restaurant Association, and a Kentucky soil conservation representative.

IFIDA Committee Set

NEW YORK—The executive committee for the International Film Awards dinner-dance sponsored by the Independent Film Importers and Distributors of America has been announced by Joseph E. Levine, dinner chairman.

Those on the committee include Felix Bilgrey, Tom Brandon, Richard Brandt, Myron Bresnick, Louise Crest, Gary Dartnall, Leo R. Dratfield, D. J. Edele, David Emanuel, Joe Emerson, Daniel Frankel, Sidney Ginsberg, Jean Goldwurm, Richard Gordon, Leonard S. Gruenberg, Sheldon Gunsberg, Edward Harrison, James Hendel, Peter Horner, Maurice B. Keston, Meiji Kimura, Archer King, Louis Kisner, Sam Lake, Don Getz.

Also Ely A. Landau, Leonard Lightstone, Harold Marenstein, Don McConville, Arthur L. Mayer, Michael F. Mayer, William Mishkin, Fae Miske, K. Gordon Murray, John Nasht, Milton Platt, Munio Podhorzer, Nathan Podhorzer, Paul Peralta-Ramos, Walter Reade Jr., Daniel J. Rock, George Roth, Barnard L. Sackett, Irvin Shapiro, Artie Shaw, Ben Siegel, Irving Sochin, Herbert Steinman, Lou Steisel, Ed Svigals, Saul Turrell, Sanford Weiner, Norman Weitman and Harold Wiesenthal.

IFIDA Awards will be presented to the outstanding foreign films and performances at the gala affair, which will be held on Friday evening, January 20, 1967, at New York's Americana Hotel.

Leo Gets A Facelift As MGM Goes Modern

NEW YORK — Metro-Goldwyn-Mayer's symbol, "Leo the Lion," has been redesigned along modern lines to present a new graphic image in all print media. It was officially adopted by MGM when the company began operating from its new world headquarters in the MGM Building, 1350 Avenue of the Americas, at 55th street.

MGM

THE NEW LEO

The original MGM Lion, one of the most famous trademarks in the world, will continue to roar, however, on all of the company's motion pictures and television programs.

The modern conception of the Lion for print media is consistent with Metro-Goldwyn-Mayer's progressive image and will consolidate the symbols of the company's various divisions under one official print logo.

The new symbol was decided upon following extensive research tests and was designed by Lippincott & Margulies, Inc., industrial designers and marketing consultants who recently designed the new look for Citgo, Chrysler, and Eastern Airlines.

The tests showed that the new MGM design would not cause a loss in company recognition. More importantly, it proved to be more attractive, tasteful, and progressive and indicated a better total image for the company.

TV-Radio Aids Hospital

KANSAS CITY—This area held the spotlight with an outstanding Will Rogers fund-raising promotion that bids fair to win national attention and suggests "go-thou-and-do-likewise" to other dedicated theatre men throughout the country. Embracing one of the most complete tv and radio campaigns with theatres, in this case the Durwood, Dickinson, and Commonwealth circuits, the promotion was highlighted by a preview showing of "The Russian Adventure" starring Bing Crosby.

Stanley Durwood national exhibitor co-chairman for Will Rogers, said: "With no deduction for film rental or any other expenses, all proceeds for the $5-a-ticket preview at the Empire Theatre will go to the Will Rogers Fund. The preview is significant, not only because of the anticipated sizeable contribution to the industry's famed Saranac Lake project, but because it is a major instance of cooperation by tv and radio, whose personnel and their families are eligible for the benefits of the hospital in the event of chest ailments."

"Grand Prix" Bow Set

NEW YORK — Metro-Goldwyn-Mayer's presentation of the John Frankenheimer-Edward Lewis production of "Grand Prix" will have its gala world premiere on Dec. 21 at the Warner Cinerama Theatre here for the benefit of the March of Dimes, it was announced by Morris E. Lefko, MGM vice-president and general sales manager, and Mel Maron, roadshow sales manager. The roadshow attraction, filmed in the single-lens Cinerama process, will have its west coast premiere the following day at the Pacific Cinerama Theatre in Los Angeles.

The NEW YORK Scene

By Mel Konecoff

HARRY BRANDT, LONG-TIME CHAMPION ADVOCATE OF WORTHY CAUSES in the areas of exhibition and charity, has once again taken up the cudgel at the age of 69 to pave the way for a more solid future for the industry he loves and has served for 53 years.

The president of Brandt Theatres, chairman of the board of Trans Lux, and president of the Independent Theatre Owners Association of New York will this week present a plan to attendees of the NATO convention calculated to increase film production in the U.S. It will seek to establish the equivalent of the Eady Plan in England, which, he hoped, would save the industry from itself.

In his first confab with the press in 10 years, Brandt opined that the exhibition market is suffering because of insufficient production and distributor fears of releasing important product in non-holiday and other so-called orphan periods. A boxoffice-financed subsidy would provide the incentive to stimulate added production.

According to Brandt, the U.S. counterpart of Britain's Eady Plan would call for an additional mandatory charge of five cents added to the cost of movie tickets through Congressional legislation. The monies so collected would be earmarked, free of film rental, taxes, and other charges, for production purposes to a special authority representing the various industry segments participating in the plan.

He estimated that such a surcharge on prevailing admissions would produce more than 100 million dollars annually based on current attendance figures. This would give the entire industry an unbelievable shot in the arm and funnel millions of dollars outright into the coffers of production, while encouraging domestic moviemaking on a scale never before attempted. It would be the principal factor in correcting the abuses of runaway production. It would also eliminate the sustained drought of the past decade.

On the other hand, he maintained, if such a plan is not implemented in the near future, the product shortage will get worse because of tight money and high interest rates now in effect, which are drying up independent production sources.

Brandt reported that there have been innumerable conferences in the past between production, distribution, and exhibition through the auspices of COMPO to establish some form of boxoffice-financed subsidy, but the villain in preventing any meeting of the minds was differences over pay-tv. Exhibitors were naturally most anxious to secure adequate protection against pay-tv, and differences arose as to what might be considered reasonable clearance.

Said Brandt, "I feel that theatres would be fully protected with a six month clearance over pay-tv. I have always felt that theatres would be much better off with pay-tv than free tv." He found that pictures appearing on free tv are often in under the six month limitation.

The boxoffice subsidy plan has proved workable in the United Kingdom, and we are in a position to profit from the experience gained there. Under the plan, Brandt visualized five million being allocated annually to productions involving new faces, while an additional five million would go towards an all-industry promotion including the televising of the Academy Awards. He admitted that Eastman Kodak had performed a spendid industry service with its Oscar sponsorship, but thought the industry would be better served by selling its upcoming product during the commercial breaks.

Industry statesmanship requires all segments of the industry to face the future realistically and settle on details to implement a boxoffice-financed subsidy plan.

Brandt has always been against government regulations normally, but he thought that Department of Commerce supervision of such a plan would be most advisable. He didn't believe that the industry could handle this type of a program on a voluntary basis, with enforcement by law a much firmer and more practical way, in his opinion. Foreign producers could come in under the plan if they produced pictures in America, and he thought its adoption would effectively stop runaway production since film makers wouldn't have a prime reason to run any more.

The exhibitor leader claimed that there was such a product shortage in effect that he was showing everything in his 123 theatres in 10 states, but was still not down to showing pictures that were made for showing specifically on network tv first.

He denied that producers go abroad, in the main, to make pictures because the story calls for it, terming this reasoning "a lot of crap." Photography today doesn't necessitate films going abroad, and he felt that many of the big pictures that were made abroad would have been made here with a subsidy plan in effect. Pictures, he claimed, are being made abroad by Americans for the money they can make or save. It's possible that the 90 million that would come in could account for an additional 50 pictures being turned out annually.

Brandt admitted discussing the subsidy plan with a number of Congressmen, and he received favorable reaction from them. He admitted that if NATO officials involved went along with the plan, then Congress could act on the proposal at the next session. It could be in operation come next summer. If NATO turns it down—then it might as well be considered dead.

In an aside on a different subject, he thought that one of the worst problems facing the industry today is that of blind bidding. He thought that the government ought to protect the exhibitor-businessman from being hurt by such inept laws as the consent decree. Brandt predicted that the industry will be faced by more antitrust suits than ever before as a result of the "nefarious practice of bidding."

WELCOME: MAY WE ADD OUR VOICE TO THE MANY WHO HAVE ALREADY extended a hearty welcome to the delegates and their wives to the National Association of Theatre Owners, meeting right now in the Hotel Americana. Advance reports indicate much can and will be accomplished by a record turnout. . . . Aside to Jack Lemmon: Stop holding your chest. X-Ray not clouded—only dirty. Washed same and find you are picture of health. Best with "The Fortune Cookie."

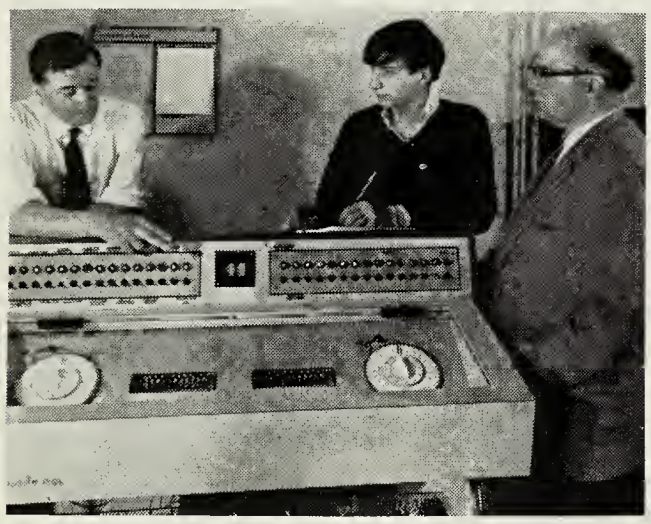
Electronic Brain Of Cinemation Handles Every Theatre Routine

LONDON, ENGLAND.—"Cinemation," developed by Essoldomatic (a company jointly owned by Rank and Essoldo) and marketed by Rank Audio Visual, is claimed to be one of the most important technological advances in the cinema since the advent of talking pictures, and is being installed in an ever increasing number of theatres throughout the world.

This electronic brain can execute practically every routine movement involved in theatre operation through the control console which comprises dials, selectors, micro-switches, warning lights, clocks, etc.

Once fed the necessary information regarding a week's (or longer) program, "Cinemation" can without further human aid:

Program the entire show from lowering the lights, starting a projector, opening the curtains, working change-overs, closing curtains, bringing up the lights, and switching on the non-sync. Changes from standard to wide screen are worked by motorized lens turrets



Shown from left to right: Roy Nicholson, chief operator of the Odeon Cinema in London, discussing Cinemation with Stephen Parsons and Albert Pierson.

and apertures while other switches alter screening masking and bring in multi-channel stereo sound (or cut it out).

Operate a detailed lighting schedule—from cleaners lights in the early morning to extinguishing front of house displays, etc., after the staff have gone home and all the dimming and color changes of the auditorium lights during the day.

Trigger all heating and ventilation equipment in the building during a 24 hour cycle; service a hard-of-hearing aid.

Signal management and sales staff 10 minutes before intervals and the end of programs.

Receive and act on radio signals from a small transmitter giving the projectionist fingertip control of focus, sound volume, and light when he checks the show in the auditorium.

"Cinemation" can call for help by transmitting a bleep which the projectionist can pick up on a pencil size receiver when he is away from the projection box.

The electronic "heart" of the "Cinemation" centralized automatic system is a control console in the projection box. This is similar in appearance to a modern electronic organ and measures 4′ wide, 3′8¾″ high and 2′ 4½″ deep.

The picture and sound presentation system is operated by two revolving drums with rows of perforations around the circumference. Each row represents a distinct operation. Pegs—placed in the rows according to programming—move around with the drum until they contact micro-switches linked to the required equipment. The signals which drive the drum originate from the clocks or self adhesive silver foil placed on the edge of the film.

CABINET DESIGN STRESSED

The main cabinet is constructed in polished Sapele mahogany with a black plinth. The name plate fascias and the main panel surround are in dove grey formica. It has a hinged front and entirely removable rear panel for easy access to replays, timers, and other electrical components which may need adjustment from time to time. Experience, however, has shown the system requires the minimum of servicing and maintenance.

The main panel is fitted with two programmers—the master to cover six days and the auxiliary for Sunday operations. They are arranged so that at midnight on Saturday the master will automatically switch over to the Sunday unit for 24 hours.

Indicator lights, switch control panels, and a digital clock are all mounted on the main panel, and provision is made for the projectionist to revert to manual control should this ever be required.

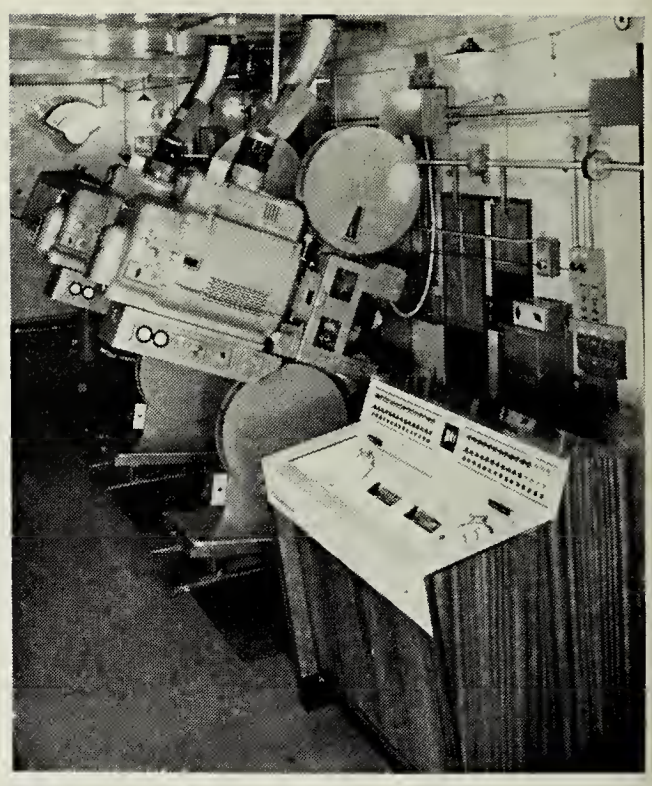
"Cinemation's" main aims are to enhance operational efficiency by re-evaluation of the duties of theatre staff and to assure continuation of the highest standards of picture and sound presentation with our constant supervision.

An added advantage offered by the use of "Cinemation" is that it minimizes the effects of the current (and anticipated future) shortage of skilled technical staff in many countries. It requires only one projectionist on duty during the day and has in the U.K. the full approval of the union, the National Association of Theatre and Kine Employees.

PUBLISHER INSPECTS INSTALLATION

MOTION PICTURE EXHIBITOR publisher, Jay Emanuel inspected the installation at the Westbourne Grove Odeon, London, where manager D. Francis has no doubts about the effectiveness of the installation.

"From our own point of view, we consider 'Cinemation' to be the greatest step forward

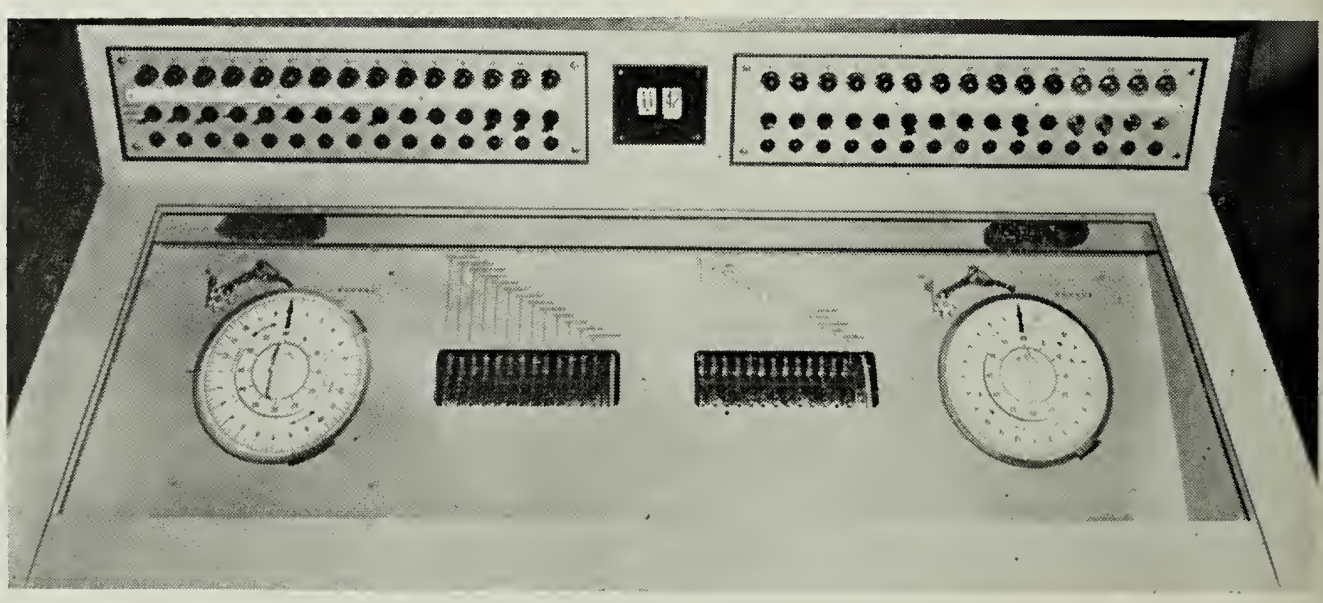


General vew of the projection booth at the Odeon Cinema, showing control console and Cinemeccanica projectors fitted with Super Zenith 450 arcs.

in the history of the cinema," he said. "It has proved a boon to this theatre, and I firmly believe that all exhibitors must avail themselves of its advantages or fall by the wayside." He believes that in this mechanical age, "Cinemation" can be a great incentive to recruitment of staff, and by offering a more exciting approach to projection, creates a greater pride in the job.

The projection suite shown is, indeed, spotless, neat, orderly, shining bright and highly polished. There was no question about the chief projectionist Roy Nicholson and his team having a pride in their job. Greatly impressed by the advantages of the system, he confided: "Cinemation greatly reduces the strains and tensions involved in this type of job. Risk of faulty changeovers is completely eliminated, and the projectionist is no longer tied to the immediate vicinity of the projection box. More attention can now be given to presentation technique and routine maintenance problems."

Cinemeccanica 35/70mm projectors with Xenon illumination are installed and giant 12,000ft spools are used. This enables the entire program of two features, shorts, trailers, etc., to be made up so that each reel has only to be changed—the only manual job involved once the programming has been completed—once per performance. An electric motor driven rewinder is installed to complete this projection suite of today. It should be stressed that "Cinemation" is not dependent on outside spools. It can operate equally efficiently with conventional reels.



A close-up view of the revolutionary Cinemation console.

MPAA Code Of Self-Regulation

EDITOR'S NOTE: Here is the complete text of the new MPAA Code:

THE CODE OF SELF-REGULATION of the Motion Picture Association of America shall apply to production, to advertising, and to titles of motion pictures.

The Code shall be administered by an Office of Code Administration, headed by an Administrator.

There shall also be a Director of the Code for Advertising, and a Director of the Code for Titles.

Nonmembers are invited to submit pictures to the Code Administrator on the same basis as members of the Association.

DECLARATION OF PRINCIPLES

This revised Code is designed to keep in closer harmony with the mores, the culture, the moral sense and the expectations of our society.

The revised Code can more completely fulfill its objectives, which are.

1. To encourage artistic expression by expanding creative freedom

and

2. To assure that the freedom which encourages the artist remains reponsible and sensitive to the standards of the larger society.

Censorship is an odious enterprise. We oppose censorship and classification-by-law (or whatever name or guise these restrictions go under) because they are alien to the American tradition of freedom.

Much of this nation's strength and purpose is drawn from the premise that the humblest of citizens has the freedom of his own choice. Censorship destroys this freedom of choice.

It is within this framework that the Motion Picture Association continues to recognize its obligation to the society of which it is an integral part.

In our society the parents are the arbiters of family conduct.

Parents have the primary responsibility to guide their children in the kind of lives they lead, the character they build, the books they read, and the movies and other entertainment to which they are exposed.

The creators of motion pictures undertake a responsibility to make available pertinent information about their pictures which will enable parents to fulfill their function.

An important addition is now being made to the information already provided to the public in order to enable parents better to choose which motion pictures their children should see.

As part of the revised Code, there is a provision that producers in cooperation with the Code Administration, will identify certain pictures as *SUGGESTED FOR MATURE AUDIENCES.*

Such information will be conveyed by advertising, by displays at the theatre and by other means.

Thus parents will be alerted and informed so that they may decide for themselves whether a particular picture because of theme, content or treatment, will be one which their children should or should not see, or may not understand or enjoy.

We believe self-restraint, self-regulation, to be in the tradition of the American purpose. It is the American society meeting its responsibility to the general welfare. The results of self-discipline are always imperfect because that is the nature of all things mortal. But this Code, and its administration, will make clear that freedom of expression does not mean toleration of license.

The test of self-restraint . . . the rule of reason . . . lies in the treatment of a subject for the screen. The SEAL of the Motion Picture Association on a film means that the picture has met the test of self-regulation.

All members of the Motion Picture Association, as well as many independent producers, cooperate in this self-regulation. Not all motion pictures, however, are submitted to the Production Code Administration of the MPA, and the presence of the Seal is the only way the public can know which pictures have come under the Code.

We believe in and pledge our support to these deep and fundamental values in a democratic society:

Freedom of choice . . .

The right of creative man to achieve artistic excellence . . .

The role of the parent as the arbiter of the family's conduct.

The men and women who make motion pictures under this Code value their social responsibility as they value their creative skills. The Code, and all that is written and implied in it, aims to strengthen both those values.

STANDARDS FOR PRODUCTION

In furtherance of the objectives of the Code to accord with the mores, the culture, and the moral sense of our society, the principles stated above and the following standards shall govern the Administrator in his consideration of motion pictures submitted for Code approval:

The basic dignity and value of human life shall be respected and upheld. Restraint shall be exercised in portraying the taking of life.

Evil, sin, crime and wrong-doing shall not be justified.

Special restraint shall be exercised in portraying criminal or anti-social activities in which minors participate or are involved.

Detailed and protracted acts of brutality, cruelty, physical violence, torture and abuse, shall not be presented.

Indecent or undue exposure of the human body shall not be presented.

Illicit sex relationships shall not be justified. Intimate sex scenes violating common standards of decency shall not be portrayed. Restraint and care shall be exercised in presentations dealing with sex aberrations.

Obscene speech, gestures or movements shall not be presented. Undue profanity shall not be permitted.

Religion shall not be demeaned.

Words or symbols contemptuous of racial, religious or national groups, shall not be used so as to incite bigotry or hatred.

Excessive cruelty to animals shall not be portrayed and animals shall not be treated inhumanely.

STANDARDS FOR ADVERTISING

The principles of the Code over advertising and publicity as well as production. There are times when their specific application to advertising may be different. A motion picture is viewed as a whole and may be judged that way. It is the nature of advertising, however, that it must select and emphasize only isolated portions and aspects of a film. It thus follows that what may be appropriate in a motion picture may not be equally appropriate in advertising This must be taken into account in applying the Code standards to advertising. Furthermore, in application to advertising, the principles and standards of the Code are supplemented by the following standards for advertising:

Illustrations and text shall not misrepresent the character of a motion picture.

Illustrations shall not depict any indecent or undue exposure of the human body.

Advertising demeaning religion, race, or national origin shall not be used.

Cumulative overemphasis on sex, crime, violence and brutality shall not be permitted.

Salacious postures and embraces shall not be shown.

Censorship disputes shall not be exploited or capitalized upon.

STANDARDS FOR TITLES

A salacious, obscene, or profane title shall not be used on motion pictures.

PRODUCTION CODE REGULATIONS

I. Operations

A. Prior to commencement of production of a motion picture, the producer shall submit a shooting, or other, script to the Office of Code

Administrator. The Administrator of the Code shall inform the producer in confidence whether a motion picture based upon the script appears to conform to the Code. The final judgment of the Administrator shall be made only upon reviewing of the completed picture.

B. The completed picture shall be submitted to the Code Office and if it is approved by the Administrator, the producer or distributor shall upon public release of the picture place upon an introductory frame of every print distributed for exhibition in the United States the official Seal of the Association with the word "Approved" above the Seal, and below, the words "Certificate Number," followed by the number of the Certificate of Approval. All prints bearing the Code Seal shall be identical.

C. The Administrator, in issuing a Certificate of Approval, shall conduct the issuance of the Certificate upon agreement by the producer or distributor that all advertising and publicity to be used for the picture shall be submitted to and approved by the Director of the Code for Advertising.

D. The Administrator, in approving a picture under the Code, may recommend that advertising for the picture carry the informational line *SUGGESTED FOR MATURE AUDIENCES*. If the Administrator so determines, the distributing company shall carry the line *SUGGESTED FOR MATURE AUDIENCES* in its advertising. The Administrator shall notify the Director of the Code for Advertising of all such pictures.

E. The title of an approved motion picture shall not be changed without prior approval of the Director of the Code for Titles.

F. Nonmembers of the Association may avail themselves of the services of the Office of Code Administration in the same manner and under the same conditions as members of the Association.

G. The producer or distributor, upon receiving a Certificate of Approval for a picture, shall pay to the Office of Code Administration a fee in accordance with the uniform schedule of fees approved by the Board of Directors of the Association.

II. Motion Picture Code Board

A. A motion Picture Code Board is established with these two principal functions:

—To hear appeals from decisions of the Code Administrator.
—To act as an advisory body on Code matters.

1. The Code Board shall be composed of the following:
   (a) The President of the Motion Picture Association of America, and nine other directors of the Association appointed by the President;
   (b) Six exhibitors appointed by the President upon nomination by the National Association of Theatre Owners; and
   (c) Four producers appointed by the President upon nomination by the Screen Producers Guild.
2. The President of the Motion Picture Association of America shall be Chairman of the Code Board, and the Association shall provide the secretariat.
3. The President may designate not more than two pro tempore members for each category as substitutes for members unable to attend a particular Board meeting or a hearing.
4. The presence of ten members shall constitute a quorum of the Board for meetings and hearings.
5. The members of the Board required to travel to attend a meeting shall be reimbursed for transportation and subsistence expenses, which shall be paid to them from funds of the Office of Code Administration.

B. Advisory

The procedures governing meetings of the Board in its advisory function shall be as follows:

1. The Board shall meet upon call of the Chairman at a time and place he may designate.
2. Members may submit suggestions for an agenda, which shall be prepared and circulated by the Chairman in advance of meetings. Upon majority vote, additional items may be submitted and brought up for discussion at meetings.
3. The Board through the Chairman may request the presence of the Code Administrator at meetings; may request oral and written reports from its distributor, exhibitor and producer members on the status of the Code; may call for advice and reports upon others in a position to contribute to a better understanding and more efficacious operation of the system of self-regulation; and may perform such other functions of an advisory nature as may redound to the benefit of the Code.

C. Appeals

1. Any producer or distributor whose picture has not been approved by the Code Administrator may appeal the decision to the Motion Picture Code Board by filing a notice of appeal to the Chairman of the Board.
2. The procedures governing appeals before the Code Board shall be as follows:
   (a) The Board, upon being called into meeting by the Chairman, shall view an identical print of the picture denied a Certificate of Approval by the Code Administrator.
   (b) The producer or the distributor and the Code Administrator, or their representatives, may present oral or written statements to the Board.
   (c) The Board shall decide the appeal by majority vote of the members present and its decision shall be final.
   (d) No member of the Board shall participate in an appeal involving a picture in which the member has a financial interest.
3. The jurisdiction of the Board is limited to hearing the appeal and it is without power to change or amend the Code.
4. The Code Board, if it authorizes the issuance of a Certificate of Approval, may do so upon such terms and conditions as it may prescribe.

ADVERTISING CODE REGULATIONS

1. These regulations are applicable to all members of the Motion Picture Association of America, and to all producers and distributors of motion pictures with respect to each picture for which the Association has granted its Certificate of Approval.

2. The term "advertising" as used herein shall be deemed to mean all forms of motion picture advertising and exploitation, and ideas therefor, including the following: pressbooks; still photographs; newspaper, magazine and trade paper advertising; publicity copy and art intended for use in pressbooks or otherwise intended for general distribution in printed form or for theatre use; trailers; posters, lobby displays, and other outdoor displays; advertising accessories, including heralds and throwaways; novelties; copy for exploitation tieups; and all radio and television copy and spots.

3. All advertising shall be submitted to the Director of the Code for approval before use, and shall not be used in any way until so submitted and approved. All advertising shall be submitted in duplicate with the exception of pressbooks, which shall be submitted in triplicate.

4. The Director of the Code for Advertising shall proceed as promptly as feasible to approve or disapprove the advertising submitted.

The Director of the Code for Advertising shall stamp "Approved" on one copy of all advertising approved by him and return the stamped copy to the Company which submitted it. If the Director of the Code for Advertising disapproves of any advertising, the Director shall stamp the word "Disapproved" on one copy and return it to the Company which submitted it, together with the reasons for such disapproval; or, if the Director so desires, he may return the copy with suggestions for such changes or corrections as will cause it to be approved.

5. All pressbooks approved by the Director of the Code for Advertising shall bear in a prominent place the official seal of the Motion Picture Association of America. The word "Approved" shall be printed under the seal. Pressbooks shall also carry the following notice:

All advertising in this pressbook, as well as all other advertising and publicity materials referred to therein, has been approved under the Standards for Advertising of the Code of Self-Regulation of the Motion Picture Association of America. All inquiries on this procedure may be addressed to:

Director of Code for Advertising
Motion Picture Association of America
522 Fifth Avenue
New York, New York 10036

(Continued on next page)

Metropolitan Exhib Assoc. Elects Tolchin President

NEW YORK—Arthur Tolchin, assistant to the president of Loew's Theatres, Laurence A. Tisch, was elected president of Metropolitan Motion Picture Theatres Association, Inc., at the annual meeting of the Association, held at the St. Moritz Hotel.

Philip F. Harling, Stanley Warner executive, was elected chairman of the board.

Also elected were Thomas J. Crehan, vice-president of RKO Theatres, first vice-president; Walter Brecher, vice-president of Brecher Theatres, second vice-president; James F. Gould, president of Radio City Music Hall, treasurer; and M. O. Strausberg, president of Interboro Theatres, assistant treasurer.

Elected members of the board of directors were Leo Brecher, Samuel H. Clark, Thomas J. Crehan, Edward L. Fabian, James F. Gould, Joseph E. Levine, Charles B. Moss, Sumner Redstone, Arthur Rosen, Donald S. Rugoff, Leslie R. Schwartz, Miles Shanahan, Roderick Smith, M. O. Strausberg and Arthur Tolchin.

Elected as alternate members of the board were Walter Brecher, Bernard Levy, Milton Samuels, E. David Rosen, Sydney M. Goldman, Leonard Lightstone, Larry Morris, Edward Redstone, Philip F. Harling, Stanley N. Silverman, Martin H. Newman, John Cusack, Franklin Prince, Solomon M. Strausberg and Bernard D. Diamond.

Martin H. Newman, was elected chairman of the executive committee by the newly elected members of the executive committee consisting of, in addition to its chairman, Thomas J. Crehan, James F. Gould, Donald S. Rugoff and Solomon M. Strausberg. D. John Phillips, continues as executive director of the Association.

UA Production Confab

BEVERLY HILLS, CALIF.—A week-long series of production meetings were held in New York between Arthur Gardner of the production firm of Levy-Gardner-Laven and United Artists executives regarding feature films scheduled for early 1967 production. Gardner detailed budget and production needs for filming of two slated pix, "Clambake" and "Clash of Giants." Other proposed properties on Levy-Gardner-Laven's production boards were also discussed during the session.

"Clambake" stars Elvis Presley and rolls in February. "Giants" is an original screenplay by Arthur Browne and thus far no leads or starting date have been set.

Massey Will Showcase Lounger At N.Y. Convention Trade Show



MASSEY "ROCKER LOUNGER"

NASHVILLE, TENN.—The Massey Seating Co. will introduce its new theatre chair, the "rocker lounger," at the forthcoming NATO convention in New York City, Sept. 28–Oct. 1, in booth 107.

The "rocker lounger" is an ultra-deluxe chair which not only boasts of its ability to rock, but also features the ultimate in comfort. The comfort has been achieved by use of its full-depth Mascofoam. The back and cushion are of full-depth foam, eliminating the need for coil-type springs, and the cushion is of double-contoured, moulded design, very similar to that used in the modern helicopter. The ends and back are offered as standard, using laminated plastic.

This is offered in all of the popular wood grains as well as solid colors. The arm rest is upholstered with an underlayment of high-density foam. Other options are reserved seating number indentation in the cushion frame, and plastic soil guard on the back. The cushion can be supplied with or without automatic uplift, as desired.

Fred H. Massey, president, stated that limited production is now underway, with approximately 5,000 chairs to be delivered and installed before Christmas and full production to begin on or before Jan. 1, 1967.

The chairs will be distributed in most areas by Massey's own sales staff; however, selected dealers will be appointed in many areas of the United States and for foreign distribution.

Theatre Acquisitions Okay

NEW YORK—Federal Judge Edmund L. Palmieri has okayed five more theatre acquisitions despite some existing theatre objections.

American Broadcasting Companies won the right to build a 1,300 seat twin theatre in the Central Plaza Shopping Center in St. Petersburg, Fla.; a 700 seater in the Baldwin Shopping Center in Somers, N. Y.; and a 1400 seater in the Riverside Shopping Center, Danville, Va.

Glen Alden Corporation, parent of RKO Theatres, can now proceed with the construction of a house in Plainview, Long Island.

Loew's Theatres received an okay for the acquisition of the existing 950-seat Ames, Dayton, Ohio.

Murray Pic To Festivals

HOLLYWOOD—Don Murray has been invited to enter his independent Film World Production, "Tale of the Cock," in both the Barcelona Film Festival Oct. 17-25 and the Acapulco Film Festival Nov. 15-27. "Tale of the Cock" stars Murray and Linda Evans, with David Brian co-starred. John Derek directed.

Technicolor Reduces Dividend

HOLLYWOOD—Thomas J. Welsh, chairman of the board of Technicolor, Inc., announced that the board had voted to reduce from 18¾ cents per share to 10 cents per share the quarterly cash dividend on the corporation's common stock. The dividend will be paid Nov. 2 to stockholders of record on Oct 10.

The reduction in dividend was dictated in part by the freeze on dividend payments by the company's wholly owned subsidiary, Technicolor, Ltd., in conformity with the British government's austerity program. Another factor in the board's decision was the requirement for additional capitol expenditures to enlarge facilities for production of the company's line of Super 8mm cartridge projectors.

MPAA Code Of Self-Regulation

(*Continued from preceding page*)

6. When the Code Administrator determines that any picture shall carry the informational line *SUGGESTED FOR MATURE AUDIENCES*, the Director of the Code for Advertising shall require this line to appear in such advertising for that picture as the Director may specify. When the advertisement is limited in size, the Director may authorize the initials *SMA* to stand for *SUGGESTED FOR MATURE AUDIENCES*.

7. Appeals. Any Company whose advertising has been disapproved may appeal from the decision of the Director of the Code for Advertising, as follows:

It shall serve notice of such appeal on the Director of the Code for Advertising and on the President of the Association. The President, or in his absence a Vice President designated by him, shall thereupon promptly and within a week hold a hearing to pass upon the appeal. Oral and written evidence may be introduced by the Company and by the Director of the Code for Advertising, or their representatives. The appeal shall be decided as expeditiously as possible and the decision shall be final.

8. Any Company which uses advertising without prior approval may be brought up on charges before the Board of Directors by the President of the Association. Within a reasonable time, the Board may hold a hearing, at which time the Company and the Director of the Code for Advertising, or their representatives, may present oral or written statements. The Board, by a majority vote of those present, shall decide the matter as expeditiously as possible.

If the Board of Directors finds that the Company has used advertising without prior approval, the Board may direct the Administrator of the Code to void and revoke the Certificate of Approval granted for the picture and require the removal of the Association's seal from all prints of the picture.

9. Each Company shall be responsible for compliance by its employees and agents with these regulations.

NGC Shifts Bookers

LOS ANGELES—Dan A. Polier, co-director of theatre operations of National General Corporation, has announced a realignment of Fox West Coast Theatres' Southern California booking department.

The changes follow promotion of Bob Simonton as assistant film buyer in New York for Fox Eastern Theatres.

Phil Catherall moves into the San Diego-Arizona district, previously covered by Simonton. Alan Bamossy takes over as booker for the Los Angeles multiple runs, while Dick Dinman is upped to the Los Angeles Urban first-run booker. Ted Conley, formerly in the concessions department, has been transferred to booker of the Long Beach-Orange county district.

Fred Friedman continues as head booker for the Southern California division, with Emmett Shane as assistant head booker.

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LONDON Observations

by Jock MacGregor

"VISIT THE HARDY COUNTRY" IMPLORE BRITISH RAIL POSTERS, BUT I was never lured until invited for a weekend with the Joseph Janni unit filming Thomas Hardy's great love story, "Far From The Madding Crowd," on the actual locations. Headquarters are in Weymouth (Budmouth in the book), a small seaside resort—retreat might almost be more apt—where it would seem that people mind their own business. The presence of such stars as Oscar-winning Julie Christie, Peter Finch, Terence Stamp, and Alan Bates is all but unnoticed by residents and vacationers alike, and after strenuous days, I suspect the artists are all the happier for being able to relax in a little privacy. I did see some photos of Stamp in a shop window, but they had just been left there following the local screening of "The Collector." However, I did observe disapproving (?) glances at the mini-skirts worn by some of the company.

So little has changed in the surrounding countryside and villages, save the odd tv aerial, electricity pylon, minor development, and the like (which can be removed or avoided by the camera) that the entire picture is being shot on location. Even interiors will be filmed in suitable houses. Director John Schlesinger is convinced that working in such settings helps artists and technicians recreate the period. I know watching an impetuous romantic encounter between Julie and Stamp in a downland earthworks, I felt a peeping-tom, whereas in a studio I should have no reactions. Frankly, everything in front of the camera seemed far more real and in keeping than the modern gear and equipment behind.

With shooting scheduled until Christmas and all types of weather required—all save possibly the snow will no doubt be provided but not necessarily when wanted—Jo and his team presented with a gargantuan planning job. Each day, three separate calls are arranged for sunny, dull, and wet weather—matters were further complicated one day as bees were required for a scene, and their keeper could not say in advance if they would be in the mood to "act." This means all artists are in Weymouth until their parts are completed and often have to swot up three sequences overnight for this Panavision color production headed by MGM everywhere save the U. K., where it will be handled by Anglo Amalgamated.

After "Darling," this classic of tender love in rustic England may seem a big switch for the Janni-Schlesinger-Christie team, but they believe they are just as much trend setting with this one. Jo claims that though the setting is 1865, the characters show an independence and an ability to take command of their own lives in defiance of everything that are in keeping with today's thinking. While it is suggested that no outline can do justice to the way Frederic Raphael's screenplay visualizes Hardy's moving descriptions, appealing characters, and beauty of the settings, the synopsis presents it as a full blooded yet tender romance that will be stirring, exciting, often spectacular, and always colorful.

The stars are certainly earning their money, ignoring doubles and doing things the hard way. On the Friday afternoon when I arrived and all were glad of extra sweaters, Stamp had to be caught by a rip tide while swimming in the sea. By the time Schlesinger was satisfied, Stamp was all but sick with the cold. Next day in a scene, he nicked Julie's neck with his sword. It could have been a serious accident, but this piece of realism will be missing from the film. The dialogue called for her to say something about "being within an inch of her life." She was, but it did not seem to worry her. Incidentally, she had just returned from a night in Paris where she had flown at great inconvenience for the opening of her last picture, Universal's "Fahrenheit 451," in which she plays two parts. It is good to see a young star being so cooperative.

Looking after my comforts were Phil Gersdorf handling the American and Cathy O'Brien the British publicity, and working from a hotel which proudly proclaimed that it had been George III's summer residence. I was the first press visitor as Schlesinger felt that it was best for everyone on the unit to get together and for the picture to be under way before the locations were opened. The local evening paper complained about the hush-hush attitude, yet in the same edition I was happy to spot a headline, "How About Dog's Toilets at Weymouth." A doctor was worried about the problems of dogs, sidewalks, and sandy beaches. I do not envy the unit 16 weeks there. Other than the Sea Cow, which made a surprisingly pleasant change from the White Elephant with equally excellent food and charming service and has become the stars' off duty hq, facilities for relaxing even in the season are limited. They could be best reflected in a club advert: "The Casino is fitted with luxurious wall-to-wall carpeting and adequate heating to ensure your comfort." "Fitted" and "adequate" are what get me.

"TRY THIS FOR SIZE," PETER RODGERS SUGGESTED AS HE PLONKED ME on the guillotine when I visited Pinewood Studios where he is making the French revolution color send up, "Don't Lose Your Head," which is his first for Rank. Learning in the sequence being shot that 27 aristocrats had been beheaded, Kenneth Williams (Citizen Camembert) joyfully cried, "Carry on chopping," and I suspect that this could still be the release title. Most of the famous team are playing such historic (?) characters as Sir Rodney Ffing, the "Black Fingernail" (Sid James), Duke De Pommfrit (Charles Hawtry), Citizen Bidet Butterworth), and Desiree DuBarry (Joan Sims). The dialogue is equally outrageous, and the extras did not have to be told to laugh. To add a certain "je ne sais quoi" grace to these vintage proceedings to quote a tongue-in-cheek handout, the delectable Dany Robin has been imported. . . . Back home, I found that Brigitte Bardot and Laurent Tertzieff had been filming next door for the Anglo-French co-production, "2 Weeks in September." Nobody had told me that the mountains were coming to MacGregor. . . . Peter King has announced a further increase in Shipman and King Cinema profits with $709,660 for the 53 weeks ending April 2, 1966, against $660,973 for 1965—a $257,261 increase on 1964 . . . Congratulations to Bob Beerman on becoming exploitation chief for BLC, the British Lion Columbia U. K. distribution consortium . . . Bill Gell has agreed to waive Monarch's British distribution rights to the Techniscope feature "Goal! World Cup 1966" so that Columbia can release world wide.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SEPT. 28, 1966 SECTION TWO
VOL. 76, No. 7

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama	DS—Dyaliscope	PC—Pathe Color	TE—Technirama
CS—CinemaScope	EC—Eastman Color	PV—Panavision	TS—Techniscope
DC—Deluxe Color	MC—MetroColor	RE—Reissue	VV—VistaVision
		TC—Technicolor	C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Halliday, Lisa Danlely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English

6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles

6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele

6605 **OH! THOSE MOST SECRET AGENTS**—(C)—Franco and Ciccio
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers

6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(CS)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made

6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house

6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made

6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Bleir—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English

6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengeil—5353 (12-15-65)—Suspenseful science fiction entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... A2 UA
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
Alice In Wonderland In Paris .. A1 Misc.
All Men Are Apes ..... Misc.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
●Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

- Any Wednesday ..... WB
Apache Uprising ..... A2 Par.
Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
- Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.

B

Ballad of Love, A ..... For.
Bambi-Re. ..... A1 BV
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
- Banning ..... U
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bedford Incident, The ..... A2 Col.
- Bible, The ..... A1 Fox
Big T.N.T. Show, The A2 A1
Big Hand for the Little Lady, A A2 WB
- Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
Blindfold ..... A2 U
Blood And Black Lace ..... B AA
Blood Bath A1
- Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
Boeing—Boeing ..... B Par.
- Bolshoi Ballet 67 ..... A1 Par.
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
- Bullwhip Griffin ..... BV
Bunny Lake Is Missing ..... A3 Col.
Butterfield 8-Re. ..... B MGM

C

- Camelot ..... WB
- Caper Of The Golden Bulls, The .. Emb.
- Caprice ..... Fox
- Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Cavern, The ..... A2 Fox
Chamber Of Horrors ..... A3 WB
- Champagne Murders, The ..... U
Chase, The ..... A3 Col.
- Chubasco ..... WB
Cinerama's Russian Adventure . A1 Misc.
Cincinnati Kid, The ..... B MGM
City of Fear ..... B AA
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
- Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
- Corrupt Ones, The ..... WB
- Cool Ones ..... WB
- Covenant With Death, A ..... WB
- Countess From Hong Kong, A .... U
- Crazy Quilt ..... Cont.
Curse of the Voodoo ..... B AA

D

- Dangerous Days of Kiowa Jones .. MGM
- Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
- Dead Heat On A Merry-Go-Round .. Col.
- Deadlier Than The Male ..... U
- Deadly Affair, The ..... Col.
- Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
- Devil In Love, The ..... WB
- Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
- Dirty Dozen, The ..... MGM
Dirty Game, The A3 A1
- Disk-O-Tek Holiday ..... AA
- Divorce Amercan Style ..... Col.
- Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
- Doctor Dolittle ..... Fox
- Doctor, You've Got To Be Kidding . MGM
Dr. Goldfoot And The Bikini Machine A2 A1
- Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
- Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
- Double Man ..... WB
- Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

Ecco A1
- Eight On The Lam ..... UA
EL CID-Re ..... A1 AA
- El Dorado ..... Par.
El Greco ..... Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
- Enter Laughing ..... Col.

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—(WS; C)—Vincent Price, Fabian
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
PSYCHO-CIRCUS—(C)—Christopher Lee
P. T. BARNUM'S ROCKET TO THE MOON—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
TOKYO OLYMPIAD—(C; S)—Documentary
6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton
6602 **WHAT'S UP TIGER LILY?**—(C; S)—Woody Allen

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 **UGLY DACHSHUND, THE**—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
188 **FOLLOW ME, BOYS**—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karisol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
66020 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66031 **MYSTER OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made
66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
DEAD HEAT ON A MERRY-GO-ROUND—(C)—James Coburn, Camilla Sparv, Aldo Ray
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
67008 **RAGE**—(TC)—Glenn Ford, Stella Stevens
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting Import—English-made

DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C)Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitoid, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

COMEDY MAN, THE—Kenneth More, Cecil Parker
CRAZY QUILT—Tom Rosqui, Ina Mela
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
SHAMELESS OLD LADY, THE—
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courtney, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; C)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Benquell
612 **JACK FROST**—(C)—Natalya Sedykh—Soviet-made
MAD MONSTER PARTY—(Animagic) Boris Karloff
613 **PISTOL FOR RINGO**—(C)—Montgomery Wood—Italian-made
617 **ROMEO AND JULIET**—(C)—Margot Fontevn, Rudolf Nureyev—English-made
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Daliah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
616 **WHERE THE BULLETS FLY**—(C)—Tom Adams—English-made

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—**Steven McQueen**, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—**Well cast and produced drama will need sales push** to offset relatively limited appeal of theme
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6606 **HARUM SCARUM**—CMU—85m.—(MC)—**Elvis Presley**, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England

Escape By Night ..... A2 AA
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fantastic Voyage ..... A1 Fox
●Far From The Madding Crowd ... MGM
Fantomas ..... A1 For.
●Fahrenheit 451 ..... U
Faster Pussycat, Kill, Kill ..... Misc.
Father Of A Soldier ..... For.
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The .... BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Finger On the Trigger ..... AA
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Flim Flam Man, The ..... Fox
●Follow Me, Boys ..... BV
●Fortune Cookie, The ..... UA
●Fort Utah ..... Par.
Frankenstein Conquers The World .. AIP
●Frankenstein Created Woman ..... Fox
Frankenstein Meets the Space Monsters ..... AA
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... Col.
●Funeral in Berlin ..... Par.
●Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... U
●Georgy Girl ..... A4 Col.
Ghidrah, The Three-Headed Monster ..... A2 Cont.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Girl ..... AI EMB
Glass Bottom Boat, The ..... A2 MGM
●Gnomobile, The ..... BV
●Good, The Ugly and the Bad, The .. UA
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... AI U
Guns of Navarone, The-Re. ..... AI Col.
Gypsy Girl ..... A2 Cont.

H

Hamlet ..... UA
●Happiest Millionaire, The ..... BV
●Happily Ever After ..... MGM
Harper ..... A3 WB
Harum Scarum ..... A2 MGM
●Hawaii ..... UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
Hotel Paradiso ..... A3 MGM
●How I Won The War ..... UA
How Not To Rob A Department Store ..... For.
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
Human Duplicators ..... AA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... U
●Is Paris Burning? ..... Par.
Italiano Brava Gente ..... A3 EMB
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

●Jack Frost ..... EMB
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.

Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
King Rat ..... A3 Col.
●Kiss the Girls and Make Them Die..Col.
Knockout #2 ..... Misc.
Kwaidan ..... A2 Cont.

L

La Boheme ..... A2 WB
La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Fuga ..... C For.
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
●Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loved One, The ..... B MGM
●Luv ..... Col.

M

Macabro ..... AIP
Mad Executioners, The ..... A2 Par.
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademolselle ..... C For.
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Male Companion ..... A3 For.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... Cont.
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
●Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
Moonwolf ..... AA
Morgan ..... A3 For.
Mozambique ..... B For.
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murder in Mississippi ..... Misc.
●Murderers' Row ..... Col.
Mutiny In Outer Space ..... AA
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Nanny, The ..... A3 Fox
Navy vs. The Night Monsters, The.Misc.
Nevada Smith ..... A3 Par.
Never Too Late ..... A3 WB
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
North By Northwest-Re ..... A3 MGM
●Not With My Wife, You Don't .... WB

O

●Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad ..... Par.

6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
ONE SPY TOO MANY—Robert Vaughn, David McCallum
PENELOPE—(PV; MC)—Natalie Wood, Dick Shawn, Peter Falk
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
SPINOUT—(MC; PV)—Elvis Presley
6705 13—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa
6606 **SECONDS**—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

6608 **ARRIVEDERCI, BABY!**—(PV; TC)—Tony Curtis, Rosanna Schiafino
6605 **BOLSHOI BALLET 67**—(TC)—Bolshoi Ballet
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo

6609 **FUNERAL IN BERLIN**—C)—Michael Caine, Eva Renzi
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
6603 **IS PARIS BURNING?**—(PV)—Kirk Douglas, Leslie Caron
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
RED TOMAHAWK—(TC)—Howard Keel, Joan Caulfield
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
6607 **SWINGER, THE**—(TC)—Tony Franciosa, Ann-Margret
WARNING SHOT—(TC)—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
BLUES FOR LOVERS—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
620 **EL GRECO**—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

BIBLE, THE—(70mm; DC)—Peter O'Toole, Ava Gardner, John Huston
CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
THAT TENNESSEE BEAT—Minnie Pearl, Merle Travis
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cute satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

AFTER THE FOX—(C)—Peter Sellers, Victor Mature
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds. Tanya Lopert
EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
6617 **FORTUNE COOKIE, THE**—Jack Lemmon, Walter Matthau—Mirisch
6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
GOOD, THE UGLY AND THE BAD, THE—Clint Eastwood, Lee VanCleef, Eli Wallach
6616 **HAWAII**—(PV; C)—Julie Andrews, Max Von Sydow—Mirisch

- Oh! Those Most Secret Agents ..... AA
- Omicron ..... Cont.
- One Spy Too Many ..... A2 MGM
- Once Upon An Island (Crazy Paradise) ..... AA
- One-Eyed Jacks-Re. ..... A3 Para.
- One Million Years B. C. ..... Fox
- Operation C.I.A. ..... A2 AA
- Oscar, The ..... B EMB
- Othello ..... A2 WB
- O.S.S. 117—Mission For A Killer .. Emb.
- Our Man Flint ..... B Fox
- Out of Sight ..... A2 U

P

- Pad, The (And How To Use It) .. A3 U
- Paradise, Hawaiian Style ..... A1 Par.
- Party's Over, The ..... AA
- Patch of Blue, A ..... A3 MGM
- Penelope ..... MGM
- Picture Mommy Dead ..... A3 Emb.
- Pilgrimage For Peace ..... Misc.
- Pinocchio In Outer Space ..... A1 U
- Pistol For Ringo ..... EMB
- Place Called Glory, A ..... A2 Emb.
- Plague of the Zombies, The .... A2 Fox
- Plainsman, The ..... A1 U
- Planet of the Vampires, The A2 A1
- Prehistoric Women ..... Fox
- Privilege ..... U
- Professionals, The ..... Col.
- Projected Man, The ..... U
- Promise Her Anything ..... A3 Par.
- Psycho-Circus ..... AIP
- Psychopath, The ..... A2 Par.
- P. T. Barnum's Rocket To The Moon. AIP
- Pussycat Alley ..... For.

Q

- Queen of Blood ..... A1 AI
- Quiller Memorandum, The ..... Fox

R

- Racing Fever ..... B AA
- Rage ..... Col.
- Rare Breed, The ..... A1 U
- Ravagers, The ..... For.
- Rasputin—The Mad Monk ..... B Fox
- Red Line 7000 ..... B Par.
- Red Tomahawk ..... Par.
- Reluctant Astronaut, The ..... U
- Reptile, The ..... A2 Fox.
- Return From The Ashes ..... A3 UA
- Return of Mr. Moto ..... B Fox
- Return Of The Gunfighter ..... MGM
- Return of the Seven ..... UA
- Ride Beyond, Vengeance ..... A3 Col.
- Ride To Hangman's Tree, The ..... U
- Rings Around The World ..... A1 Col.
- River of Dollars, A ..... UA
- Romeo and Juliet ..... EMB
- Run For Your Wife ..... AA
- Russians Are Coming, The ..... A1 UA

S

- Sailor From Gibraltar ..... UA
- Salto ..... For.
- Sand Pebbles, The ..... Fox
- Sands of Beersheba ..... For.
- Sandra ..... For.
- Sands of The Kalahari ..... A3 Par.
- Scorpio Letters, The ..... MGM
- 2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
- Seconds ..... B Par.
- Secret Agent Fireball A2 A1
- Secret Agent Super Dragon .... A3 For.
- Secret Of Magic Island, The-Re. A1 Emb.
- Secret Seven, The ..... A1 MGM
- Seven Women ..... B MGM
- Shakespeare Wallah ..... A3 Cont.
- Shameless Old Lady, The ..... Cont.
- Shane-Re ..... A2 Par.
- Shop on Main Street, The ..... A3 For.
- Shoot Loud, Louder, I Don't Understand ..... EMB
- Silencers, The ..... B Col.
- Singing Nun, The ..... A1 MGM
- Sleeping Beauty, The ..... A1 For.
- Sleeping Car Murder, The ..... B For.
- Slender Thread, The ..... A2 Par.
- Smoky ..... A1 Fox
- Son Of A Gunfighter ..... A1 MGM
- Sound Of Music, The ..... A1 Fox
- Space Flight IC-1 ..... B Fox
- Spinout ..... A1 MGM
- Spirit Is Willing, The ..... Par.
- Spy In Your Eye A2 A1
- Spy Who Came In From The Cold, The ..... A3 Par.
- Spy With A Cold Nose ..... EMB.
- Spy With My Face, The ..... B MGM
- Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
●Swinger, The ..... B Par.

T

Taffy And The Jungle Hunter .. A1 AA
●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
Ten Little Indians ..... A3 For.
●10:30 P.M. SUMMER ..... UA
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terronauts, The ..... Emb.
Texas Across The River ..... A1 U
That Man In Istanbul ..... A3 Col.
●That Tennessee Beat ..... Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Col.
Time Of Indifference ..... B Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
Underworld Informers ..... A2 Cont.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
Village Of The Giants ..... B Emb.
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●Warning Shot ..... Par.
●Way, Way Out ..... Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
●What's Up Tiger Lilly? ..... AIP
●Where The Bullets Fly ..... Emb.
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Winter A-Go-Go ..... A2 Col.
Women Of The Prehistoric Planet . Misc.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
You Must Be Joking ..... A2 Col.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW I WON THE WAR—John Lennon, Michael Crawford
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurenttis
MARAT/SADE—Royal Shakespeare Company
6618 **RETURN OF THE SEVEN**—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser Macintosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release
6622 **PLAINSMAN, THE**—OD—92m.—(C)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
6623 **LET'S KILL UNCLE**—(TC)—Nigel Green, Mary Badham
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Haliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented In Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5344 (11-3-65)—Amusing filmization
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards
CAMELOT—(C)—Vanessa Redgrave, Richard Harris
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger

DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions
ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—LI LI-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone
RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Phillppines—Hemisphere
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SLEEPING CAR MURDER, THE—MD—90m.—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting, import—French-made; English titles—Seven Arts
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

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5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

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4705 (Nov.) Haired and Hurried
4706 (Nov.) Go-Go Amigo
4707 (Dec.) Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
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EXHIBITOR

OCTOBER 5, 1966

Volume 76 Number 8

IN THREE SECTIONS • THIS IS SECTION ONE



Record Turnout For NATO In N. Y.

(See Page 5)

Msgr. Little Exits Film Post

(See page 6)

Sherrill Corwin (left), NATO president-elect, and Marshall Fine, outgoing President, are seen at the exhibitor organization's first annual convention at the Americana Hotel, New York.

NATO IS EVERYBODY'S BUSINESS • • • *see editorial—page 3*

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Volume 76 • No. 8 October 5, 1966 Our 48th Year

NATO IS EVERYBODY'S BUSINESS

THE FIRST CONVENTION of the National Association of Theatre Owners was a very special occasion, and deserving of something special on our editorial page. We were privileged to be in attendance when president-elect Sherrill Corwin delivered his convention address. We consider it important that every exhibitor who could not be present to hear it have the opportunity to read it. We are reprinting it in its entirety in the hope that the importance of NATO and of a united exhibition industry will be further underlined. NATO needs everyone's active participation.

President Corwin said:

My good friends—I am overwhelmed by your expression of friendship and can only humbly hope that next year at this time I will have justified your confidence and your hopes and mine for our new Association.

I cannot begin to convey to you the joy and the pleasure that this last year has given me in working with the leaders of NATO all over this blessed country. Specifically, your retiring President, Marshall Fine, and I have established a rapport from the beginning that has been constant and sincere in every matter that we have tackled together. I had not known my young friend before the merger but since last January we have worked hand in hand on scores of matters with mutual respect and interdependent compassion. To think that he can buy and book for his circuit, make bids, renegotiate after the bids have been rejected, sign all of his company's checks, screen at least three pictures a week, play chess every evening at 5:30, see every Cleveland Brown game at home and on the road, have dinner with his wife and play with his children, play golf once a week, and oh yes, serve as the President of National Association of Theatre Owners, leaves me exhausted. A miracle worker with 48 hours in every 24-hour day. I'm convinced he's some kind of Jewish superman. Marshall, despite your retirement, I hope that I may still look forward to our counseling together, for you surely are much, much too young to retire and as problems arise I will need the best thinking of the leadership in our industry.

That leadership is best exemplified too in our retiring Chairman of the Board, the soft-spoken but articulate erstwhile attorney from Boston—Sumner Redstone. He too has been a tower of strength, incisive but never impetuous, peaceful but always persuasive, consistent but never contemptuous. His wisdom and experience has given dignity and leadership to our deliberations and I shall count on him for aid and direction in the months to follow.

My friends, the president of a trade organization is not a participant in a popularity contest. Leadership many times invites opposition, and sometimes enmity. But leadership is synonymous with decision and I submit that with the executive committee and board of this organizaiton, representing as it does the top exhibitors of the United States, we can deliver the kind of responsible leadership that will enhance our respect with our distributor counterparts, and validate our posture in the minds and hearts of the American people. I do not propose to deal in platitudes with you, or the trade press, or with production or distribution. And still, I do not believe that the words cooperation, understanding, exchange of ideas, are platitudinous. Indeed, they are not new, but in the past year they are words that have begun to find implementation. The unity that is ours is beginning to bear fruit and if there are divisive forces that are intent upon disturbing the rapprochement that we have achieved this past year between ourselves and with others, I shall give every ounce of energy that I possess to explore their problems and attempt to resolve them.

We start our convention on the very day that National Movie Month is inaugurated and although we have had our share of obstacles, it is my belief that we have prevailed in initiating an event that must be an annual promotion, for surely after the time, effort, energy, money and muscle that has been expended in getting these particular "shows on the road" it would be unthinkable to abandon an idea that could and should grow in importance each year. You will hear later today reports from every part of the country on National Movie Month but I cannot contain my enthusiasm for the magnificent results achieved by our National Movie Month Southern California unit of NATO, chairmanned by one of America's great showmen, Bob Selig. He has harnessed the best minds in our business in creating and implementing the 12-page tabloid that is being widely distributed by many of our member units, most importantly as inserts in their newspapers. You will hear much more about this promotion later in the morning but I want to personally acknowledge Bob's and others' great contributions to National Movie Month, and pray that they will continue to lend their imagination and creativity to this event in the years ahead. Yes my good friends, it would be folly if we were not to follow up next October and every year thereafter with an annual National Movie Month. It is my intention to visit with the sales heads of all the companies in January to plan then for National Movie Month of 1967. With this tabloid as a springboard, there is no reason why with sample in hand we could not print 25 million for distribution next year.

Let me add also our profound appreciation to those sales managers who worked so diligently to fulfill our requests by moving pictures up and by adding important releases to those already committed. And finally, our deep gratitude to our new and devoted friend, the President of the Motion Picture Association of America, Mr. Jack Valenti, who personally lent his prestige and that of his office in contacting each company president to help us get National Movie Month off the ground.

Our relationship with Mr. Valenti has been one of the most refreshing events of the past year. With an apologetic, raised eyebrow towards the philosophy practiced by his predecessors, I had always been convinced that the leaders of that organization had thought that exhibitors were people that displayed jellies and jams at County Fairs! It is hard to believe that just in the past 8 months alone we have had four important discussions together, in addition to the many phone calls in a frank exchange of ideas that involved our mutual interests. Mr. Valenti has treated us as equal partners, with respect and affection, and most important of all, he has listened, courteously and attentively as we have outlined to him our points of view. In revising the Motion Picture Association's Code, he and his associates have just concluded wrestling with one of the most profound problems that has ever faced our industry and we believe that he has found the solution

that will preserve our freedoms and at the same time preserve our future.

We are living in an enlightened, if not always restrained era. As hard as it is to believe, one of the current foreign films, not released in the United States as yet, deals with masturbation, incest, sodomy and necrophilia. Is it any wonder then that we exhibitors have a positive responsibility to cooperate with the Motion Picture Association in finding the proper methods in handling the presentation of certain motion pictures. We still have time to put our houses in order and sincere thinking exhibitors will subscribe to a code and a code of ethics that will be applauded by most Americans, the great majority of whom do not want to see an abridgment of their basic freedoms.

I look forward to the ensuing year when the dialogue between NATO and the Motion Picture Association, Mr. Valenti and Mr. Louis Nizer, will be sustained and implemented, debated and hopefully resolved in the best interests of our industry.

We look ahead to 1967 with enthusiasm and assurance—the new television shows are indeed more "colorful" but last week Time paraphrased an old expression that we have used many times in our business, saying "there is nothing wrong with the shows that cannot be cured by turning off the set." We expect that after the first flush of blushing color our customers will happily find their way back to the 60-foot screens of our new and modernized theatres that are even now being rubbed and scrubbed, reseated and reheated, to say nothing of the Shopping Center phenomenon that has brought a new dimension to exhibition.

Let me explore with you what I feel should be uppermost on our agenda for the New Year. I would say unhesitatingly that fiscal responsibility is our number one goal as I am about to assume this honored office.

Too long have we ignored the basic facts that organizations such as ours do not operate on promises or credit. We have, by all standards, a modest budget and limited personnel. Regretfully, we have no funds for research and development but this will come in time. What is so truly discouraging and even frightening is that we are not carrying our share of the load necessary to adequately operate a national organization. This cannot be done with morrors. It takes money and manpower. It takes planning and anticipation. And it requires the understanding of an enlightened membership that industry battles are not won with due bills. May I briefly tell you the story of a great victory in Southern California that affected the economic lives of every one of you.

When the excise tax was removed by the Federal Government last year, some of us expected an effort was going to be made to impose city taxes on admissions to bolster municipal revenues. Little did we, in Los Angeles, know it was going to happen in our own back yard. But it did and with explosive suddenness! I am not going to give you the blow by blow description of this classic and monumental confrontation between the City Council and the Los Angeles exhibitors. It is all dramatically described in this manual which we have prepared and will distribute to all of you at the end of this meeting. It outlines step by step our every move which resulted in reversing a 10 to 2 vote against us to a 12 to 2 reversal of the Council's own position. Read this carefully. It is our contribution to your economic well being. This couldn't have been done without an organization that was fiscally sound, politically oriented, and willing to fight for its life. The steps that were taken in those critical 72 hours were underwritten by funds that had already been raised through dues, and by a membership who, having gone through an anti-pay TV campaign, were schooled in the amenities of fighting for survival. I am going to let the booklet tell the story. What is so important is that it relates to our being well financed for every emergency, and that condition just doesn't exist at this moment on the national level.

Our dues and criteria committee under the Chairmanship of the incoming Chairman of the Board, Mr. Jack Armstrong, has had some preliminary meetings on the re-evaluation of our entire dues structure. There are some glaring deficiencies and some blatant inequities. What is required now is an honest appraisal of each unit's obligation to NATO headquarters and its national budget. Without an adequately staffed, properly budgeted home office, we cannot serve our common cause. There must be enough raised for your regional unit and there must be enough left to fulfill your responsibility to NATO. You will hear much more of our plans as the year progresses and I hope that you will work diligently with our committee and with me in firmly and conclusively resolving the dues dilemma.

I am fully aware of some of the needs on the local level. Our own experience in Southern California where we successfully convinced the electorate to turn out the Pay-TV promoters and our recent bout with the City Council on the admissions tax convinced us that we must have substantial balances to operate properly. But the needs on the national level are just as great. When there are industry problems that need resolution, it falls squarely on the shoulders of the NATO headquarters, representing all of you, to plan the strategy, speak for unified exhibition, and spend those funds necessary to accomplish our goals. We are suggesting a mere pittance of your weekly gross as dues to ensure the protection, maintenance, esteem and respect of a great industry that today boasts oneness for the first time in history. We must and we will fulfill our financial commitment to NATO by increasing dues and enlarging our membership to the absolute maximum.

And now my friends, I am going to spend a few minutes discussing identity with you. It is a sad but true commentary that the letters NATO—the elongated version—National Association of Theatre Owners—although only ten months old, has not created sufficiently the positive identification in and out of the industry that we had hoped for. Oh, I know, it takes years to adequately market a logo or a trademark or a trade name, but has it ever occurred to you that we are guilty of prolonging the image of our two former organizations.

For example, Southern California T.O.A.—even though those letters mean Theatre Owners Association, they strongly relate to the letters of a former national trade organization. Allied of New Jersey conveys the same misinterpretation. I could go through the roster of each affiliated unit and find a name that is a deterrent to any positive national identification. Now try, if you will, to divorce the sectional chauvinism that you attach to your own association name and in the interest of creating a national image determine whether it can serve your local needs and still relate to NATO. I have the temerity, yes the audacity, to suggest to you this morning that we should identify NATO with every local unit. For example—The Southern California unit of National Association of Theatre Owners—NATO of New Jersey—National Association of Theatre Owners of New York—NATO of Tennessee, Arkansas and Mississippi. Heart of America Chapter of NATO—and so on, and so on throughout the roster.

I urge you not to dismiss my suggestion lightly. It is a new concept, but in doing it we will achieve the identification and prestige that this great organization must have if it is going to acquire the imprimatur of government, press and public.

My good friends and fellow exhibitors, I am fully mindful of the responsibility that is mine as I assume the presidency of this great organization. It is my intention to give as much time as is necessary to the administrative duties that are involved. If that means full time, I am prepared to take a sabbatical leave from my office to accomplish your goals and mine. It is little enough that I can do for an industry that has meant so much to me—I shall always look for guidance, counsel, and perhaps a little comfort from all of you, particularly my predecessors, our executive committee and the board. But I am prepared to go anywhere, talk to any group, exchange ideas, and listen as well as lead.

And now another industry year is about to start, for this exhibitor his 39th—for many of you out there too, a lifetime spent in a fascinating, provocative, everchanging industry. For us there has never been a dull moment . . . from the flickers to Cinerama and D-150 . . . from "Singing in the Rain" to "Sound of Music" . . . from Jeanette MacDonald and Nelson Eddy to The Beatles . . . from "Rebecca of Sunnybrook Farm" to "Who's Afraid of Virginia Woolf?". We have truly participated in the evolution of an art form. How different than the late Forties and early Fifties when we were written off as decadent and obsolescent.

We have served notice on the world that our decadence has bloomed into renascence—and as we approach the 200 million population mark in 1967 we shall go on and on showing new and entertaining images on our screens and preserving a 50-year-old tradition—it's fun to go to the movies! !

Record Turnout At First NATO Meet

"Movies-A-Go-Go" Theme As 2,000 Register For First Annual Convention; Speakers Touch All Bases

NEW YORK—A record turnout of 2,000 registered for the first annual convention of the recently-formed single national exhibitor organization, the National Association of Theatre Owners, at the Hotel Americana last week. Some 1500 were bona fide delegates, and the balance were wives. The meeting, held in close cooperation with the National Association of Concessionaires, was laced with optimism and ready to live up to the slogan, "Movies A Go-Go."

JOHN V. LINDSAY, Mayor Of New York City

Mayor Lindsay launched the opening luncheon of the 1966 NATO convention by declaring October "Movie Month" in New York City.

He then went on to tell the gathered exhibitors how motion picture production in New York has skyrocketed in the last year.

"By late last year, both motion picture and television film production was virtually at an all-time low in New York City, and even commercial film producers were increasingly looking west and south. In just eight months, I am delighted to say that New York has been able to reverse this trend. Commercial shooting is at an all-time high in New York. In the next 10 days alone, seven major American films will be shooting in New York City. This is more than have been shot during the same period here for 25 years."

Mayor Lindsay said this was accomplished with the cooperation of the film companies and the unions. At their suggestion, he established a one-stop permit system for companies filming in New York. "Previously, as many as 50 permits for one movie had been required from any number of city agencies."

The Mayor also assigned a single police unit to keep crowds of onlookers from interfering with filming. "In the past, a new police unit had to be assigned every time a film crew crossed a precinct line.

"We removed censorship powers from municipal agencies. Under the present system, a film producer may use a municipal facility regardless of the script, as long as the public interest is not being threatened."

Mayor Lindsay also told the theatremen that members of his administration have been meeting regularly with producers and the film unions with the hope of creating new industry and jobs in New York City.

MARSHALL H. FINE, outgoing NATO president

In his keynote address, Fine told the convention:

"All of the strengths of both Allied and TOA merged smoothly into NATO. Offices in New York, Detroit, and Washington now have full-time staffs constantly assimilating and coordinating exhibitor information, problems and results. Details are then passed on to specific committees for courses of action, and a monthly newsletter informs every exhibitor in the country of the latest happenings of interest to him. In addition, successful merchandising promotions and tie-ups are passed on, as well as valuable aids in management, housekeeping, and the like.



Philip Broach, Cincinnati, left, and Alden W. Smith, Allied Theatres of Michigan, Detroit, are seen with China Lee, star, American International's "What's Up Tiger Lily?" at AIP's Imperial Ballroom booth in the Americana Hotel, New York, site of the first NATO convention.

"On the governmental front, tremendous efforts were expended in showing various legislators the strong reasons why the motion picture theatres should be excluded from the minimum wage bill . . .

"One truly wonderful thing happened in this past year—the dynamic new leadership of MPAA, now leaping forward to represent this industry at its finest under the guidance of Jack Valenti and his distinguished associate Louis Nizer. We stand ready to cooperate with Valenti and the MPAA in all of their endeavors, and count ourselves fortunate to have come upon a friend and ally of such vision and stature.

"Other ties have been developed in this past year, with exhibitor organizations in Canada, England, and France, and with the Academy of Motion Picture Arts and Sciences.

"Perhaps the greatest accomplishment of which NATO can be proud is the establishment of NATO's 'Movie Month.'

"One major disappointment to me in this past term is the failure and outright neglect of the Department of Justice to hold the promised hearings, requested by the federal court over one year ago, on blind bidding and other related unfair practices . . . I pledge you that I will continue to fight as an independent exhibitor for my just rights in this regard, and the one request I would make of our new President is that he now allows me to spend 100 per cent of my efforts fighting for this one cause.

"I believe 1966 will reflect another year of increased grosses, and the records show that new theatres are on the rise everywhere . . . The future is therefore truly great for our industry."

SHERRILL C. CORWIN, NATO president-elect

In his speech to the convention, Corwin paid tribute to retiring president Marshall

(*Continued on page 7*)

Corwin To Top NATO Post; Executive Posts Filled

NEW YORK—The Board of National Association of Theatre Owners named the following officers: Sherrill C. Corwin, Los Angeles, president; Jack Armstrong, Bowling Green, Ohio, chairman of the board; John H. Stembler, Atlanta, Ga., chairman of the finance committee; Ben Marcus, Milwaukee, treasurer; Herbert F. Kincey, Charlotte, secretary; Joseph G. Alterman, New York, executive director; Milton H. London, Detroit, executive director; and George Roscoe, Washington, D.C., director of exhibitor relations.

Named vice-presidents were Albert Aaron, Charleston, W. Va.; John C. Broumas, Silver Spring, Md.; Horace Denning, Florida; Malcomb G. Green, Boston; Philip F. Harling, New York; Edward E. Johnson, Milwaukee; G. Elmer Nolte, Jr., Baltimore; Richard H. Orear, Kansas City; Carl L. Patrick, Columbus, Ga.; Henry G. Plitt, Chicago; Robert W. Selig, Los Angeles; and Alden W. Smith, Detroit.

Named to the executive committee were Jack Armstrong, Bowling Green; Myron N. Blank, Des Moines; John F. Clark, Chicago; Sidney J. Cohen, Buffalo; Roy Cooper, San Francisco; Corwin; Irving Dollinger, New York; Nat D. Fellman, New York; Marshall H. Fine, Cleveland; Richard M. Kennedy, Birmingham, Ala.; George G. Kerasotes, Springfield, Ill.; Bernard Levy, New York; Ben Marcus, Milwaukee; E. D. Martin, Columbus, Ga.; Sumner M. Redstone, Boston; Julian S. Rifkin, Boston; John H. Rowley, Dallas; Wilbur Snaper, New York; T. G. Solomon, McComb, Miss.; John H. Stembler, Atlanta; William H. Thedford, Los Angeles; Arthur M. Tolchin, New York; Ray T. Vonderhaar, Minneapolis; and Mitchell Wolfson, Miami.

Directors-at-large named were Stuart Aarons, New York; Richard Brandt, New York; Frederic A. Danz, Seattle; Philip H. Garland, Jacksonville; Monte F. Gowthorpe, Detroit; E. LaMar Sarra, Jacksonville; Irving H. Levin, Los Angeles; M. A. Lightman, Jr., Memphis; Bernard R. Myerson, New York; Marshall N. Naify, San Francisco; William H. Oldknow, Los Angeles; Matthew Polon, New York; Samuel Rosen, New York; Richard A. Smith, Boston; and Jay Wooten, Kansas City.

Corwin now heads the largest and most important exhibitor organization in motion picture history, representing nearly 15,000 theatres. Showman, businessman, and civic leader, his career spans virtually every facet of the entertainment world.

President of Metropolitan Theatres Corporation and its subsidiaries, he directs the operations of one of the west coast's leading circuits of 35 conventional and drive-in theatres.

In addition to his theatre interests, Corwin is a member of the board of directors of the Union Bank of Los Angeles and a board member of Executive Life Insurance Company of Beverly Hills. He is vice-president and a board member of KAKE Television and Radio, Inc., Wichita, Kansas. He also owns and operates radio station KGUD AM and FM, Santa Barbara, Calif., and is partnered in TV Channel 20, San Francisco.

Deeply interested in all exhibition matters, Corwin became a member of the board of directors of Theatre Owners of America in

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Msgr. Little Leaves Film Post; Bishops' Unit Commends New Code

NEW YORK—The chairman of the Catholic bishops' committee for motion pictures has commended the new Production Code of the Motion Picture Association of America while stressing that the film industry has a solemn duty to live up to its principles.

Archbishop John J. Krol of Philadelphia also announced that Msgr. Thomas F. Little, executive secretary, National Catholic Office for Motion Pictures (the former Legion of Decency), had been released from that post to accept a pastorate in Queens, N.Y.

Msgr. Little became assistant executive secretary of the National Legion of Decency in 1947 and executive secretary in 1953. During his tenure, the agency has adopted new categories for its moral evaluations to accommodate more mature films and film audiences and has expanded its efforts in film education.

Archbishop Krol praised Msgr. Little for his "constructive influence" on films and film audiences. "His achievements will continue to serve as the firm basis of the Church's film apostolate," he said.

In his statement on the new movie Production Code, Archbishop Krol stressed the bishops' "distaste for censorship" and said they "applaud this step which MPAA has now taken."

The new Code, announced by Motion Picture Association president Jack Valenti, provides for a voluntary classification system under which certain films would be labeled as "suggested for mature audiences."

It also replaces the old Code's detailed set of do's and don'ts with broad moral guidelines for film subject matter and treatment. Pressure for adoption of the new Code was increased by two recent films—"Who's Afraid of Virginia Woolf?" and "Alfie"—which originally were denied the Code seal of approval and later granted approval by a review board. Both movies were rated A-4—"morally unobjectionable for adults, with reservations" —by the Catholic film office.

While praising the new Code, Archbishop Krol added: "Without rancor, however, we recall that other declarations have been made and as quickly forgotten" by the movie industry.

He said the 1956 motion picture Production Code had been "circumvented, ignored, qualified and very often honored more in the breach than in the observance."

He described the new Code and MPAA declaration of principles as "the most solemn of pledges to the people of this country."

"We accept these as a contract with the American people into which MPAA has entered—a contract imposing far higher obligations upon the industry than are implied from existing law concerning obscenity," he said.

The Archbishop said parents feel "growing concern" over "the increased emphasis upon violence and sex in motion pictures."

"If the industry is widely mistrusted today," he said, "this mistrust is not due to the actions of proponents of censorship in our country, as industry spokesmen have often alleged. Rather, the mistrust has been earned—especially of late—by certain segments of the industry itself."

He said the Catholic bishops have opposed "general censorship" of movies and have instead supported voluntary classification of films according to their suitability for different age groups.

In announcing Msgr. Little's retirement from the NCOMP, Archbishop Krol said that during his administration "the Church's apostolate has constantly grown in its influence and effectiveness."

"In addition to the widely respected guidance service provided by its motion picture classifications, the national office has, under Msgr. Little, assumed leadership in the positive promotion of better films and in the new field of film education," he said.

"On behalf of my fellow bishops and of the faithful everywhere, we extend to Msgr. Little sincerest appreciation for his two decades of dedicated service, and we know that all those whom he has served so well will join in wishing him abundant blessings and godspeed in his new responsibilities," he added.

Msgr. Little was named pastor of St. Bartholomew's church in Queens by Bishop Bryan J. McEntegart of Brooklyn. The parish is one of the largest in the diocese.

Since 1960, the Monsignor has been a permanent consultor to the Pontifical Commission for Social Communications. Since 1954, he has been a vice-president and member of the board of directors of the International Catholic Film Office in Brussels. He was named a papal chamberlain in 1955 and a domestic prelate in 1961.

Under his direction, the national Catholic film agency has changed significantly in recent years. Besides dropping the old title of Legion of Decency in favor of the new designation as National Catholic Office for Motion Pictures, the agency has adopted two new film rating categories: A-3, morally unobjectionable for adults, and A-4, the "adults, with reservations," classification.

The NCOMP has also begun the practice of giving special commendations to films it judges of exceptional merit. In 1964, the film study division of the Catholic Adult Education Center of Chicago became the agency's affiliate office for film education.

New Code Provides Okay For "Mature" "Georgy Girl"

NEW YORK—Columbia Pictures' "Georgy Girl" is the first motion picture approved under the expanded terms of the new production code announced by MPAA president Jack Valenti. The film will also be the first to carry the new "Suggested for Mature Audiences" tag-line as provided for the revised code regulations.

The ad slogan is similar to lines carried in the advertising for Paramount's "Alfie" and Warners' "Who's Afraid of Virginia Woolf" after the distributors of these films had obtained special exemptions by appealing to the Production Ccde Review Board. Columbia would have had to make a similar appeal under the old production code. The revised regulations, though, have now permitted the distributor to obtain a Code Seal for "Georgy Girl" without cuts, so long as its advertising carries the new tag-line.

Public Officials Hail Code; NATO Endorses Action

WASHINGTON—The reaction of public officials in Washington and across the country to the industry's new Production Code has been uniformly praiseworthy.

Congressman John H. Dent of Pennsylvania, in inserting the complete text of the new Code as well as an editorial from the Washington Post in the Congressional Record, had this to say about the new Code:

"Mr. Speaker, one of the vexing problems that has been of great concern to legislative bodies in local, state and federal governments has revolved around the censorship or non censorship of movies presented for public viewing.

"Recently, the Motion Picture Association of America has moved a long way in this direction by adopting a revised Code of self regulation of the motion picture industry in the field of production, advertising, and the titling of motion pictures."

Congressman Dent also expressed a warm tribute to Jack J. Valenti, president, Motion Picture Association of America, when he stated to the House:

"Mr. Valenti, who served the President of the United States with great distinction, has taken his valuable experience and talents to the new position and has shown his awareness of the need for change in this area.

"I commend Mr. Valenti for his forthright statement of purpose and the great step forward to a better understanding of the needs in a modern world of movie-making and distribution."

Senator Everett McKinley Dirksen, Minority Leader of the U. S. Senate from Illinois, also placed a copy of the Code, two news releases, and an editorial from the Washington Post of Sept. 21 in the Congressional Record. At the same time, he addressed the Senate as follows:

"Mr. President, on Sept. 20 of this year, the Motion Picture Association of America adopted the industry's new 'code of self regulation.' This action was unanimously agreed to by the board of directors.

"The updating of the 36 year old set of standards for movie production has been carried out 'to get the Code in closer harmony with the mores, the culture, the moral sense and expectations of our society,' according to Jack J. Valenti, president of the MPAA."

Senator Margaret Chase Smith of Maine, who introduced a resolution concerning motion picture content during this session, addressed the Senate in part as follows:

"Mr. President, on Sept. 20, the Motion Picture Association of America adopted a new Code of self regulation. As I understand it, Hollywood's movie makers will now guide themselves 'through the substitution of broader guidelines in place of the old Code's specific prohibitions.'

"I am sure we shall be interested in the application of these new guidelines on the neighborhood theatre screen.

"Furthermore, it is my understanding that the new Code will call for a form of voluntary classification wherein movie producers, in cooperation with the movie Code administration, will identify certain pictures as 'suggested for mature audiences.'

"Mr. President, Mr. Jack Valenti should be congratulated."

The House also heard from Congressmen Dominick Daniels of New Jersey and Glenard P. Lipscomb of California. In his remarks to the House, Congressman Daniels said:

"Mr. Speaker, in the very short time which

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Fine; retiring chairman of the board Sumner Redstone; Bob Selig, chairman, National Movie Month, southern California unit of NATO; Jack Valenti, president, Motion Picture Association of America, who, with his associates, had just revised the Association's Code; and MPAA counsel Louis Nizer.

Corwin said, "We look ahead to 1967 with enthusiasm and assurance . . . Fiscal responsibility is our number one goal . . . We have, by all standards, a modest budget and limited personnel . . . We should be well financed for every emergency, and that condition just doesn't exist at this moment on the national level.

"Our dues and criteria committee under the chairmanship of the incoming chairman of the board, Jack Armstrong, has had some preliminary meetings on the re-evaluation of our entire dues structure . . . What is required now is an honest appraisal of each unit's obligation to NATO headquarters and its national budget . . . We are suggesting a mere pittance of your weekly gross as dues to ensure the protection, maintenance, esteem, and respect of a great industry that today boasts oneness for the first time in history. We must and we will fulfill our financial commitment to NATO by increasing dues and enlarging our membership to the absolute maximum.

"Try to divorce the sectional chauvinism that you attach to your own association name, and in the interest of creating a national image, determine whether it can serve your local needs and still relate to NATO . . . We should identify NATO with every local unit.

"It is my intention to give as much time as is necessary to the administrative duties involved. I shall always look for guidance, counsel, and perhaps a little comfort from all of you, particularly my predecessors, our executive committee, and the board. I am prepared to go anywhere, talk to any group, exchange ideas, and listen as well as lead . . .

"We have served notice on the world that our decadence has bloomed into renascence—and as we approach the 200 million population mark in 1967, we shall go on and on showing new and entertaining images on our screens and preserving a 50-year-old tradition—it's fun to go to the movies!"

STUART H. AARONS, chairman, NATO legal affairs committee

In his address to the convention, Aarons reviewed and analyzed major legal developments affecting the motion picture industry, including blind bidding, censorship and classification, pay tv, and CATV, and the new United Artists contract form.

Turning first to television, Aarons pointed out recent legal decisions that may affect the film industry. Noting that the California Supreme Court had declared the pay-tv ban unconstitutional, Aarons said that the State of California had asked the U.S. Supreme Court to review the case.

He told the gathered exhibitors that written comments are due before the FCC on Oct. 1, concerning the granting of Zenith's petition for further rule making to authorize nationwide subscription tv.

On the CATV front, Aarons said, "is the landmark decision obtained by United Artists Television, Inc., in which the U.S. District Court here in New York held that the broadcasting of a motion picture by CATV is an independent public performance for profit and is subject to pay tribute to the copyright owner.

Turning to censorship, Aarons warned that the recent Ginzberg case before the U.S. Supreme Court, a 5 to 4 decision, might warn "distributors and theatre operators . . . to watch their advertising . . . The MPAA's seal has meaning and prestige, and we should do everything we can to enhance its standing."

No hearing on blind bidding has yet been set. "We are told that the prime reason for the delay is the inability of the limited manpower of the department devoted to motion picture problems to prepare the case for hearing. I very much fear that unless the department appoints a special assistant from the outside or one of its experienced trial attorneys from the inside to take over this case, there will be further delays."

Concerning the new United Artists contract, Aarons said, "I read the license carefully and nearly went blind reading the small print. Whether the provisions are new or old, there is no question that it is a distributor's contract in the same vein as a landlord's lease."

Aarons saved his most important remarks for last. Mergers are in the air, he said, and if the exhibitors do not begin to think in this direction, a great deal may be lost. "The big networks have already made deals with distributors to produce feature pictures for free television . . . Are we to be reduced to the status of relying on free tv as a source of our product? . . . We are faced here with both a legal and business problem. Has not the time come for exhibition to throw a protective shield around its sources of supply . . . I'm talking of merger with, or substantial stock interests in, production companies . . . Think about it. I can see nothing that transcends this problem in importance."

LAURENCE ALAN TISCH, general convention chairman

In his remarks opening the convention, Laurence Alan Tisch, general chairman, said:

"This convention represents the 'Who's Who' of exhibition and promises the opportunity to take a long and objective look at the course our business is taking and where it is heading.

"The theme of the 1966 NATO convention is "Movie A-Go-Go" and if ever there was a time when the "Go-Go" idea can prove productive, it is now. The three big tv networks have launched their fall seasons with the largest newspaper and all media campaigns ever. But from what we can learn the critics and the home viewers are less than enchanted with what they are seeing. It is we who should get some real results from this reaction . . .

"Indications are that there is no real, built-in September slump in our industry.

"NATO's National Movie Month must move us all to sell hard the good films which the distributors have made available during a period which, in former years, saw them in short supply.

"Moviegoing is habit forming. Our job is to get the stay-at-homes in the habit . . .

"I urge full convention attendance at Friday morning's Product Presentation at Loew's Capitol Theatre. At this time you will view samples of screen merchandise produced at a collective cost of several hundred million dollars. To realize your own full share of the box-office potential represented by these films—you owe it to yourself to see this presentation from beginning to end.

"I hope that you will find all facets of this convention the most exciting you have ever experienced."

RAY VONDERHAAR, president of North Central Association of Theatre Owners, Inc.

In a hard-hitting speech, Vonderhaar zeroed in on the problem facing the small exhibitor in America today. He lauded NATO's National Movie Month effort, but offered these sobering comments:

"The snag lies at the junction separating large exhibition from small exhibition. It is at this point that distribution appears to wave good-bye to the small operator, casting him off as an unwanted member of the family. By holding the small theatre to the same contract terms as imposed upon the large house, distribution is discriminating against the small dealer."

. He urged industry executives to "research the pains suffered at the industry's grass roots. Speaking for the small theatre owners of our midwest, I urge distribution to carry out this

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United Artists vice-president Eugene Picker, right, is seen with, left to right, Philip Harling, Stanley Warner Theatres; Martin Newman, Century Theatres; and Nat Fellman, Stanley Warner, at the special NATO preview of UA's "A Funny Thing Happened On The Way To The Forum" at Astor, New York.

NATO Speeches
(Continued)

necessary research speedily."

Vonderhaar issued a plea for opening up the channels of communication between small exhibitor and distributor "so that we can better come to grips with the hard, cold facts of life, and can gain a deeper understanding of the difficulties faced by each. I remain convinced that these executives, when they have all the facts before them, will not close their eyes to the profit potential of the thousands of small theatres which did and can continue to bring in filmdom's profit cream."

Vonderhaar pointed out that to remain in business, the small theatre operator must have top product as a price he can afford to pay—in his specific situation.

"He must be recognized as the expert in his community and allowed to cater to his tastes and mores to the best of his ability with the available product. Also, he must remain in the driver's seat as far as playing time is concerned. In this way, both distributor and exhibitor will be most profitably served, reaping the fullest benefits from their mutual cooperation.

LOU HART, Community Theatres, Gloversville, N.Y.

Hart advocated to the convention the establishing of a school for managers on a national scale.

Hart said, "We must accept the fact that no one likes to work six days a week and anywhere from 10 to 14 hours a day for the kind of money our theatres are paying. We must be realistic and set up a new standard of working conditions because under the old we cannot hope to attract young people . . . There are many young people who could be useful to exhibition, and who, once they know about the advantages and the possibilities for creative effort available to them in the theatre, would become interested in a career in that field.

"I have been talking with several Community College Presidents, and they have assured me that in their own situation such a course could be included in their curriculum.

"Many young people do not have the money to go to a four-year college, but have the intelligence and the ability required of a good manager. They are available to us. There are many young people who, after finishing a business administration course over the eight semesters, could enter into the field of theatre management and would. We must make it attractive to them and we can. This brochure prepared by a Community College would point up inducements. Think of what they are. Not too many months ago, I ran a theatre myself in a small community, and it can be a good life. The manager of the theatre in such a community is an important individual. In most cases, he is known to everyone. He is a member of the Chamber of Commerce, a Service Club, a Fraternal Organization. As such, he is in a position to encourage the use of his theatre for benefits, for civic tie-ups, for United Fund Raising Previews; for ever so many things which make his, or her, theatre in that community a very important place.

"Think of the advantages in a large city. The opportunity to meet important people in all walks of life, to work with newspapers, tv stations and radio stations, to effect tie-ups with the leading department stores and other merchants. There is really glamour in this business but we, who know how to sell, haven't been selling.

"Now, what to do about it. May I tell you? In each of the half-dozen regions of the country, split it up by exchange centers, if you wish, set up a number of experts in the various phases of our business: advertising and promotion, maintenance, booking and buying, personnel, projection. Approach one of the leading two-year colleges and set up a course in theatre management. Have every exhibitor company in the area be a partner—by contributing personnel to teach, or by guaranting a job to the graduate. Take the number of graduates from the course and divide them equally among those who will participate. The colleges advise me that for the most part, there is little expense to the exhibitor since the college is providing an outlet for employment to the student and thereby justifies such an expenditure.

"Exhibitors who really understand the seriousness of this problem will do something about it. Act immediately, form a committee to determine its feasibility; get the personnel to teach, even if you have to subsidize them; see the colleges (it doesn't have to be a two-year school, there are some four-year schools that might be induced to start a course); and in such a constructive manner, you will be attacking the problem properly."

PHILIP F. HARLING, chairman, Joint Committee Against Pay-TV

Harling issued a warning to the convention when he said, "I cannot fathom the recent lack of interest and the complacency of the exhibitors (concerning pay-tv) who are faced with this tremendous abomination of competitors who will be in a position of depriving you of the one piece of inventory which keeps you in business—and that is motion pictures, first run preferably."

He was speaking about the date of Nov. 10, which is the deadline for the filing of comments for and against pay-tv with the FCC. "This decision will, in a large measure, determine whether you, as exhibitors, shall continue to exercise your rights to run your theatres as businessmen in the entertainment field."

Urging the exhibitors to unite against any legislation that might favor pay-tv, Harling stated, "The Joint Committee implores you not to let down on your efforts to keep the Congress and the FCC advised of your opposition. In every municipal situation where we requested a prohibition against pay-tv in a CATV application, we were successful. It proves the point: that an informed body politic will listen if they have the facts."

HOWARD W. HERMAN, president, Allied Theatre Owners of New Jersey, Inc.

Herman made the following comments on children's matinees at the participation session of the NATO convention:

"Many thousands of theatres throughout America consider children's Saturday matinee shows as an important part in the operation of their business. The revenue derived, and the fact that these shows start the young in the movie-going habit is far out-shadowed by the good will derived by maintaining these shows. On a Saturday afternoon the exhibitor is the town's "baby sitter." That's his job, and he has been doing it for so many years that it is expected of him. It is appreciated as a service he is rendering his community.

"However, if one of these theatres should show an unsuitable film for children on a Saturday afternoon then the exhibitor is bound to have trouble. Irate parents will call up the theatre, the parish priest or minister; a letter can be written to the local newspaper or to a state legislator. Not only is the theatre's good will hurt, but the entire motion picture industry is faced with additional ammunition for those in the fight for censorship and enforced classification.

"Until recently, these facts have been realized by the film companies, and they have permitted these theatres to substitute a feature on a Saturday matinee when the regular feature was unsuitable for children. They have also made their children's features available for exhibitors needing them.

"It has always been difficult for theatres to obtain a sufficient supply of children's features; there just were not enough made. As films were sold to television, the supply became less and less. Recently the situation has become worse. Today, theatres cannot get a children's feature from some companies unless their's is the regular feature. Others exert pressure to have their feature shown even though it is unsuitable for children. Some film contracts now exclude children's shows. This situation must be rectified; otherwise, theatres throughout our land will be in trouble and more and more bills will be enacted detrimental to all.

"Of equal importance to exhibitors are the special children's shows, features that are shown as Saturday and Sunday matinees, in conjunction with extensive exploitation campaigns. These have been very successful, bringing in much-needed revenues to the theatres. The public wants these children's shows for their children to see, but many film companies do not permit these to be shown when their's is the regular feature because they do not want to give up a Sunday matinee. Thus the theatres are denied the revenue and the children are denied the right to see these pictures. They should be allowed to see these pictures and as matinee showings are the only logical way, then something should be, and can be, worked out satisfactorily to exhibitors and distributors.

MRS. THOMAS R. HOUDE, national communications chairman, General Federation of Women's Clubs.

Speaking for the 11 million clubwomen in the country today, Mrs. Houde told the theatremen that, as a rule, "our image of theatre management is restricted to what we see of theatre personnel when we go to the movies . . . cashiers, ushers, and pop-corn salesmen. In many cases, it would take X-ray vision to catch a glimpse of our local exhibitor . . . to most patrons he is something of an invisible man."

Feeling that the clubwomen during the last decade or two have "lost touch" with the theatremen, Mrs. Houde expressed the optimistic view that this picture may be changing. "Today's clubwoman . . . realizes she needs to know more about your dynamic product and its impact. Her children do, so she must . . . and what's more . . . she's doing something about it."

Mrs. Houde then went on to outline a program developed by the General Federation of Women's Clubs, in cooperation with the Community Relations department of the MPAA, "a nation-wide program called MOVIES AND YOU." She said that last year, some 3,000 clubs requested specially prepared program materials, "and many initiated constructive activities, all related to the significance of motion picture entertainment in their communities."

Mrs. Houde stated that the program is continuing this year, and she feels it is only now beginning to "take wings."

She closed her speech on this high note: "The theme of the MPAA exhibit this year is "TRY TEAMWORK." Yes, a strong bond

between theatremen and clubwomen, founded on cooperation and respect for one another's work and objectives, will most certainly lead to a mutually rewarding relationship. The stage is now set . . . so, let's 'get the show on the road' together."

H. S. ROELICH, vice-president and president-elect, CEA of Great Britain

Presenting the view that the future of Great Britain's film industry "is wrapped up in yours," Roelich covered a number of problems which affect exhibitors in both countries, and some peculiar just to Great Britain.

Many British exhibitors, Roelich felt, believe that the industry is still publicizing films in the same way, albeit a little more modern, as it had done 30 years ago.

A plan, labelled "Operation Uptake," has been formulated in which it was agreed that the subject was so vast and complex that it could only really be considered and dealt with on a national basis. This would require the setting up of permanent committees comprising exhibitors, representatives of renting organizations, producers, and publicists actively engaged in the film business. "I believe you have . . . a similar committee in being here 'COMPO (Council of Motion Picture Organizations)' which runs generally the industry's publicity and public relations continuing campaign in the United States . . . I am also interested in your National Movie Month, an idea which has tremendous possibilities. There is no doubt that given the right product, excellent business can, and is being done. The problem is of course to ascertain what the great public really want and try to give it to them."

One barrier the British industry faces that the American exhibitors do not, Roelich said, regards the regulations which apply to commercial film performances on Sundays. "Since 1932, cinema owners have been faced with a difficult and tedious task—not only to obtain permission to open their cinemas on Sundays—but when successful in doing this, they have to comply with arbitrary demands for compulsory money contributions to whatever charities the local authority may stipulate. These contributions can, by law, be the whole of the estimated profits for the Sunday operations."

Concerted exhibitor effort is finally beginning to pay off regarding this problem, he said. A committee appointed recently by the government has recommended that the Sunday charity payments be abolished. Although not as yet considered by Parliament, British exhibitors are optimistic of passage by 1967.

Roelich also pointed out that the British industry's problems have been further aggravated economically by the new Selective Employment Tax, which the government has introduced for all service industries. This means a payment of $3.50 each week for each adult male employee and $1.75 for each female. As in America, a large number of part-time staff are employed in Great Britain, and requests to the government that this tax should be removed in respect of these workers went without success. "This tax is going to hit cinema proprietors where it hurts," said Roelich.

Turning to a problem common in both countries, Roelich commented on the pay-tv experiment being conducted by the British government in the Westminster area of London. "It is generally accepted that it is too early yet to give opinions as to the result of this experiment. The CEA on behalf of its members did, before the commencement of the experiment, indicate to the government restrictions which they felt should be imposed on the companies who were to carry out the experiment . . . The main one is: 'No cinema film shall, except with the prior agreement of the local cinema proprietors, be shown on pay-tv in a licensed area before, on, or within 26 weeks after the first day of the first normal showing of the film to the public.' As I have previously indicated . . . conclusions would be premature."

Another mutual problem, Roelich felt, was the showing of feature films on tv. At this point, feature films cannot be shown on tv within five years of their initial availability. "The CEA is watching events and doing its best on behalf of its members in this connection."

Movie Month Campaigns

Exhibitors from different parts of the country at the opening session related how they were concentrating on the promotion of National Movie Month.

ROBERT W. SELIG, Los Angeles, related how his territory was getting behind the October promotion, after noting that seven months ago, only three films were scheduled to be released this month. After the National Movie Month promotion came into being, that number has jumped to 14. Movie Month, as far as his territory was concerned, meant assigning each member to get out to the point of sale. Cooperating exhibitors fanned out to get the information to the patrons in the streets and at their homes, and this meant tying in with stores, slipsheeting the material in newspapers, etc., until 1,400,000 tabloids were effectively distributed. He labeled it an "exercise in spunk" that was effectively carried through.

Sy Evans, Boston, concentrating on the shopping center theatres, outlined moves that were effected to make customers aware of the new theatres. They are in on things from the very start of construction until completion when the public at large is invited to inspect the theatre and witness all day showings of shorts. Art shows and exhibitions bring the public in as well. Two bargain matinees are held during the mid-week periods, and housewives and golden age club members take advantage of these lower price periods. He has been using thousands of heralds to put across Movie Month via giveaways in shopping centers as well as radio, tv, and newspapers. He urged NATO go after the U.S. Post Office to get a stamp issued recognizing the event. Optimism should be the key of National Movie Month, he thought.

Joe Vleck, Los Angeles, urged metropolitan theatres to seek the cooperation of newspapers and the advertising agencies, and to use radio and tv spots by personalities, while not neglecting outdoor posting, house organs of large companies, libraries, shops, columnists, etc. Competitors, he noted, are working side by side for the common good during the National Movie Month promotion, and he reminded listeners that another valuable aspect has emerged from all of this—it has proved an effective way to combat the new tv season.

Robert Carpenter, Hamburg, Ark., talking on small towns and Movie Month, noted that though situations such as his will be late in getting any of the Movie Month features, this should not deter them from going after all the promotions and attention that they can get. He used the opening of a competitive county fair to let the people know about the promotion. Heralds and giveaways of all kinds were made available to the public. Competitive football games were used for Movie Month announcements during half time, as were theatre band concerts and salutes from town officials and the chambers of commerce.

Toastmaster Richard Brandt welcomed the delegates to a luncheon hosted by National Screen Service at which praise was heaped on the service organization for its dedication to the industry and all its projects, both businesswise as well as from a charitable and institutional standpoint. Marshall Fine, outgoing president representing the board of directors, announced that NATO was bestowing its first Industry Service Award to National Screen in recognition of support to exhibitors and for the company's 47 years of service. President Burton Robbins accepted with gratitude and humility on behalf of founder and his late father, Herman Robbins, and the 700 employees of the company here and abroad. He noted that the company has been rebuilt and retooled with the changes of the industry today in mind, and it stands ready to meet the challenge of the future with the help of exhibitors everywhere.

Corwin Heads NATO

(*Continued from page* 5)

1948. He was a vice-president in 1951–52 and assistant to the president in 1964–65. When TOA merged with Allied States Association of Motion Picture Exhibitors to form the mammoth National Association of Theatre Owners in January, 1966, he was named president-designate to take office for the first full term starting Oct. 1, 1966. He is president of the Southern California Theatre Owners Association.

Identified with many civic and philanthropic activities, Corwin has served as Los Angeles chairman of the Theatres and Exchanges Division of the United Crusade (Community Chest) and also of the United Jewish Welfare Fund. He is a founding member of the Variety Club, devoted to the welfare of sick and needy children. He is on the board of governors of Cedars-Sinai Hospitals in Los Angeles and the Will Rogers Memorial Fund which operates the Will Rogers Hospital at Saranac Lake, N. Y. He was president of Temple Israel of Hollywood from 1955 to 1958.

Born in Sioux City, Iowa, Corwin moved to Los Angeles with his parents in 1923. In 1925 he enrolled at the University of Southern California, majoring in Theatre Arts, and later transferred to University of Iowa, continuing the same Theatre Arts major.

Sherrill Corwin's father was a theatre owner in Sioux City as early as 1919. When he returned to Los Angeles from the University of Iowa, he joined in the operation of the family theatre interests. During his early career he operated Los Angeles' famed Orpheum Theatre, supervising and producing stage shows.

Corwin's company is a leader in the field of closed-circuit theatre television, the Orpheum being the first showcase west of Chicago to install equipment.

In addition to his wide range of activities in exhibition, he has been involved at various times in the field of motion picture production, both for theatrical use and television.

Corwin and his wife Dorothy are the parents of twins, Bruce and Bonnie (Mrs. Irving Fuller) born in 1940. Mr. and Mrs. Corwin became grandparents in 1965 with the birth of Bradley Corwin Fuller.

Corwin served as president of Hillcrest Country Club, Los Angeles, for three years 1960–63) and is now on its board of directors. He is also on the board of the National Club Association. He is a member of Tamarisk Country Club, Palm Springs; the Los Angeles Club and New York City's Harmonie Club.

LONDON Observations

by Jock MacGregor

BY GEMINI, ROCKETS MAY HAVE BEEN ACTING PECULIARLY OF LATE, but just wait until "P. T. Barnum's Rocket to the Moon" gets into orbit—sorry, I mean on release next year. I attended the countdown in Ireland on this $3,000,000 send-up of sending-up in Panavision and color, American International's most expensive venture ever, which is being made in association with Britain's Anglo Amalgamated and Germany's Ufa International.

In a Wicklow Mountain copper mine, reputedly first worked by ancient Romans, some 45 miles from Dublin, the clock had been turned back. It was allegedly 1875, and to add credence, Queen Victoria was present as a big group of London-based international press came puffing and sweating up the steep trackway to the launching pad. Her Majesty (in the person of actress Joan Sterndale Bennett), according to Jules Verne in his early science fiction adventure, was particularly intrigued by the latest marvel of the industrial revolution and had visions of it annexing the moon to her empire on which the sun never set.

Cape Kennedy was never like this. A gleaming, candy stripped, bullet shaped rocket complete with gothic style windows, coat of arms, motto, and other embellishments was being eased in to position. Steam engines chugged, and labor gangs heaved on ropes to directions by top hatted Troy Donahue and Gert Frobe, while Burl Ives as Barnum and others watched excitedly from their horse drawn carriages. No electronic computers were needed by these intrepid pioneers.

Producer Harry Alan Towers explained the scene and confided that it was not generally known that P. T. Barnum, broke after the greatest show on earth burned to the ground uninsured, escaped from his creditors to England and became interested in moon rockets. He planned to fire the projectile with the new explosive Bulovite—an awful lot of Bulovite—from a Welsh coal mine, using the pit shaft as an enormous gun barrel.

I reminded Harry that we were in Ireland. He agreed but asked if the set did not look more Welsh than Wales and added that he would also shoot the English, French, and German locations in the country With a period picture, he claims it is easier to film there free from jet age interferences like airplane vapor trails, electricity pylons, tv aerials, etc., than in England. The Transport Authority even found a train of the period complete with engine and coaches, made it serviceable, and cleared a disused track for director Don Sharp to shot scenes showing spectators arriving for the launching.

Though the Leprechauns remained shyly out of camera and kept quiet during takes, I thought some extras looked too traditionally Irish to be taken as Welsh. Then I recalled that Sir Tom O'Brien had come via Wales to the Variety Club of Great Britain—but that's diverging. Not on call that day, the two beauties in the picture, Daliah Lavi, who could be said to have rocketed to stardom in "Lord Jim," and Renata Holt, an equally gorgeous German model making her screen debut, nevertheless arrived to bring us back from bustles to 1966 in their striking leisure clothes. I wouldn't hazard a guess on how many rolls the press and tv cameramen exposed.

Every one seems to be enjoyed working on the picture and in Ireland immensely, though long hours and seven-day schedules are involved to free Burl Ives for another assignment. The fun and tongue in cheek even permeates the publicity folder which can so often be such a dull and pompous document. Though the synposis is not for publication, I suspect there will be as much moonshine as moonship. The cover story concludes: "To tell what happens would be an act of wanton spoil-sportsmanship. You'll have to see the film for yourself. But this we CAN promise. You'll either leave the theatre in stitches at the end of the show. Or you'll die laughing, right there in your seat. . . ." I am not sure if that is a nice threat!

If the film is as entertaining and enjoyable as this excellently organized weekend press junket, exhibitors and public alike are in for a great time. Irish hospitality has to be experienced to be understood. If London is the swinging city, Dublin must be the reeling—especially on Saturday night. Harry entertained us on arrival in his suite at the Shelbourne so that we could meet the stars. Head floor waiter John Melia took one look at me and said: "Oh no! The last time you were here I did not get to bed for nine days." That was a slight Irish exaggeration. He was referring to the Variety Clubs International convention in 1962, and I was only there four nights! He asked to be remembered to all and in particular to Ed Emanuel, then international chief barker; Jim Carreras, C. J. Latta, Jack Goodlatte, Nat Cohen, and Harry Martin from Houston, with whom he has lost touch. I suspect he will be seeing Nat again when he gets together with Jim Nicholson and Sam Arkoff to view the picture in Ireland and discuss future plans.

Even the fog which delayed flights caused little discomfort as AIP's Dennison Thornton and AA's John Troke attended to our needs. As we waited in Dublin Airport, I wondered how Jules Verne would have dealt with modern aircraft and fog in London and imagined he would have blasted a way clear with "Bulovite"—lots of it, of course!

UA'S RECENTLY APPOINTED MANAGING DIRECTOR DAVE BICKLER CELEbrated his 25 years with the company with a reception in his office for senior staff and trade press, but I fear that he was not really in the mood for celebrating. His back has been playing him up for some time, and the cause has yet to be diagnosed. Taking on recent UA pictures, however, were giving him pleasure. "Cast A Dark Shadow" has turned up tops, though there were fears the subject would mitigate against it here. "The Group," which opened to extensive press coverage and comparable business, was launched with a "Have Fun With Fair" fashion show at the London Hilton. Eight models sported Suedecraft coats and dresses, Bear Brand stockings, Barratt shoes, Milore gloves, and French of London hair styles considered most suitable for representing the eight main characters in the Sidney Buchman movie. Similar outfits and supporting publicity material will be available for local tieups during release. . . . National pride: Dublin's Ambassador Theatre adverts read—"Of All The Great Films Made in Ireland, 'The Blue Max' is the greatest." It is in its 10th week as a roadshow.

Officials Hail Code

(*Continued from page* 6)

has elapsed since Jack J. Valenti took office as president of the MPAA, he has already made his presence felt."

Commenting on the new Code, Congressman Daniels said:

"As sponsor of the House bill which would create a commission to study the problems of pornography, I have never urged downgrading of the level of literature and motion pictures to the standards of the 12 year old. However, I do feel that parents should have some guidelines for materials which will be read or viewed by their children. I think this new Code is a long step in the right direction."

Congressman Lipscomb said in part:

"The motion picture industry occupies a unique and important position in our society and in our economy for the products of the industry have a profound impact on our nation and its citizens.

"I sincerely hope that the new Code of self regulation, with the full cooperation of the industry and the public, may have meaningful results in the area of providing fair and reasonable guidelines for the production and showing of movies."

In a personal letter to Mr. Valenti, Senator George Murphy of California, referring to the new Code of self regulation for the motion picture industry, said:

"I am sure that you have come to realize in your new position the tremendous influences for good or bad which can be generated by the motion picture. I am also sure that you are very sensitive to the tremendous obligation which falls upon the leaders of the motion picture industry because of this powerful influence.

"Therefore, I congratulate you on your action and hope that . . . we both may see the benefit in better quality motion pictures with higher moral standards and at all times the consideration of good public manners and good taste employed on the part of the producers."

The National Association of Theatre Owners passed a resolution adopted at a meeting of the board of directors that it "enthusiastically endorses the revised Motion Picture Production Code as a responsible and constructive effort to harmonize the requirements of creative and mature production with the cultural and moral interests of our society.

"That the NATO particularly commends those provisions of the Code which fulfill an industry responsibility of advising the parents as to the nature of sensitive films so that they, and they alone, free from any arbitrary restraint, may intelligently fulfill their parental responsibility in determining the suitability of any motion picture for themselves and the members of their families.

"That NATO believes it essential to the health of the motion picture industry and the interests of the motion picture public to preserve and strengthen the integrity of the motion picture Code seal."

Dipson Joins Allied NY

BUFFALO—William Dipson, president of the Dipson Theatres circuit, with headquarters in Batavia, following a meeting with Sidney J. Cohen, president of Allied Theatre Owners of New York State, Inc., announces that the entire Dipson circuit in the state, has joined N.Y. Allied. Cohen says this is one of the largest circuits in the organization's membership.

Fla. Development Group Proud Of Filming Boom

MIAMI, FLA.—MPE's Joy McGarry was one of a handful of writers for major industry publications who were guests of the Florida Development Commission in a tour of the south Florida motion picture industry.

The Commission, according to Bill Penrose who conducted the tour, is the largest public relations "firm" in the world, with some 200 employees whose sole purpose is to spread the word on Florida's tourism and industry.

The three-day tour began with an all-day session on location at Port Salerno, near West Palm Beach, with the "Gentle Ben" company. This is the Ivan Tors production, under the direction of Walt Disney veteran James Nielson, about a 650-pound, seven-foot kindly and playful bear. Present were stars Ralph Meeker, Huntz Hall, and youngster Clint Howard.

The second day's activities began with attendance at a taping of the Jackie Gleason Show, at Hallandale's beautiful Gulfstream Park race track. Following luncheon at the Diplomat Country Club, the group proceeded to North Miami, where Sam Segal, director of operations for Studio City, Inc., took them on a tour of the 65-acre complex of sound stages, processing labs, set construction buildings, commercial stages, and backlot.

Studio City features two $125' \times 80' \times 40'$ sound stages, one with a $30' \times 30' \times 10'$ deep dry pit for use as a basement or for multi-story shots; the other has a $18' \times 18' \times 4'$ deep wet pit, used for water shots, miniaturizing, etc. Each stage is otherwise identical with rear projection facilites, four executve offices, conference room, rehearsal room, four dressing rooms (each with private bath), wardrobe room, dressing rooms, make-up and hair-dressing department, camera and darkroom.

In addition to the sound stages, studio and location sound recording facilities, the Studio City Construction Corporation (builds sets and scenery), the complex boasts a railroad siding on the premises, its own truck trailers, automobile and truck rental and leasing facilities, wardrobe rental, and a heliport location. Capital Film Laboratories is located on the Studio City property and is fully equipped to handle overnight 35mm film processing. Capitol serves not only Studio City, but Ivan Tors Studios and other local producers.

The tour concluded with refreshments served by hosts Dave Brady, president; Ray Brady, vice-president; and Harry Le Vous, secretary, of Studio City, Inc.

Stan Colbert, executive in charge of production, Ivan Tors Studios, Inc. took the writers on a tour of Tors' facilities on the final day. Colbert was enthusiastic about the possibilities inherent in south Florida for filming. "This place has everything needed for outdoor and underwater shooting," he exclaimed. "The only thing lacking is hills—the kinds Indians can hide behind—but those we can build, if necessary!"

Colbert proudly showed the complete boat service department, fully equipped to handle repair and replacement for the large number of water vehicles used by Tors. "We are never at a loss here; we have been able to build anything we need," he said.

On the largest sound stage in Florida, Colbert pointed out the complete up-to-date equipment, such as their own 750-amp generator, specially designed to serve their particular needs.

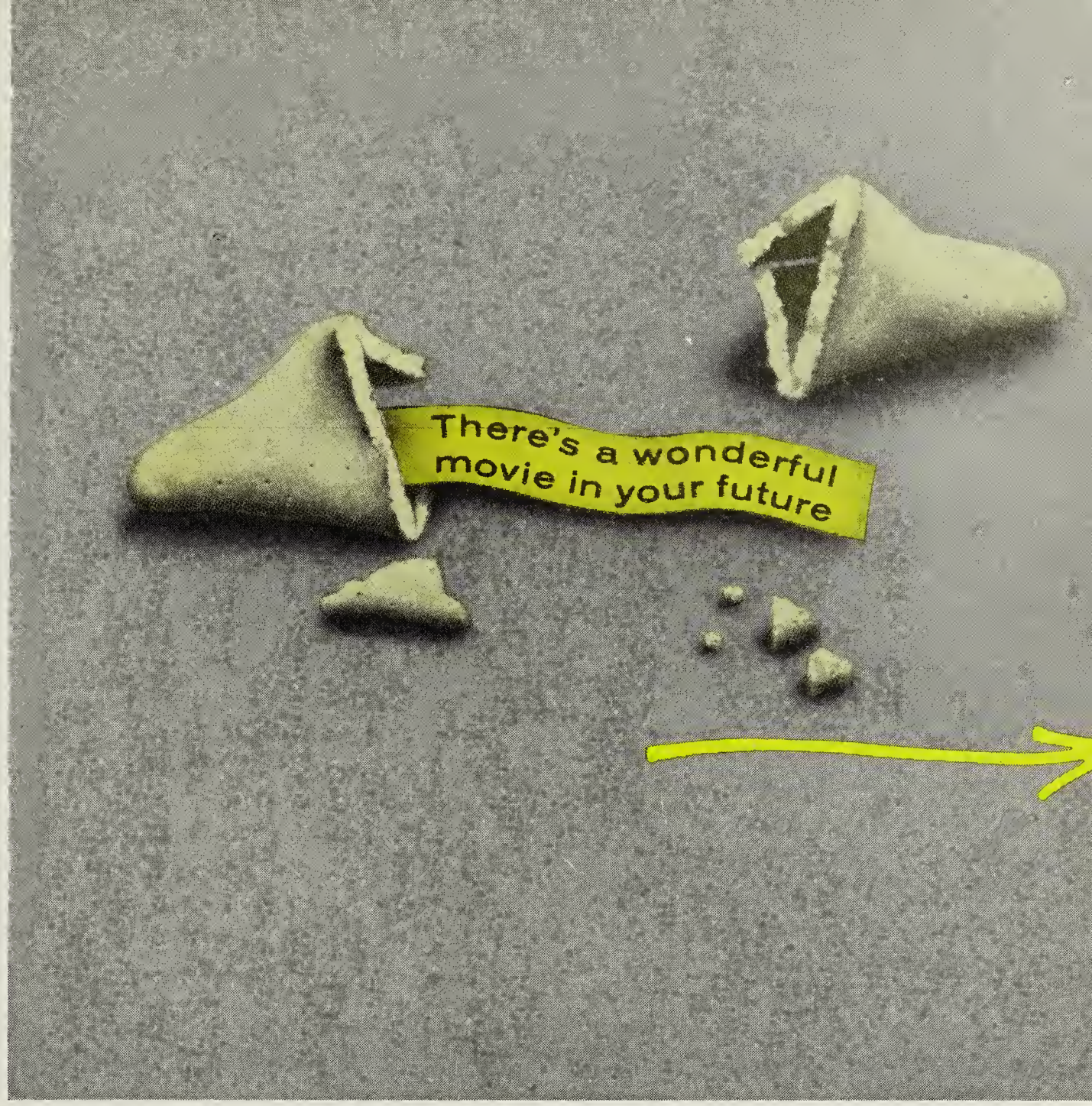
Colbert feels that the much-heard statement, "You can save money by shooting pictures in Florida," is not necessarily true. "Having all film facilities in one area is useful to us," he feels. "We can show a better profit under the best of working circumstances. But producers can save money anywhere if they have the know-how; it depends upon how much of a 'pro' you are. Tors is the first real 'pro' to produce pictures in Florida; he has given Florida its biggest boost," continued Colbert.

In return, Tors has received excellent cooperation from local craft unions and others. "There is a spirit of 'fun' here," explained Colbert. "Local people are willing to work with Ivan Tors because of his reputation. His honesty has paid off."

With regard to the labor force, Colbert said they receive a fairly steady stream of inquiries from people in the motion picture industry who are contemplating a move to Florida. However, they feel an obligation to encourage craft unions to have apprentice programs. "We are able to do much more experimentation here," said Colbert, "than in California. We can try new film. We can try new lights, new pieces of equipment, new designs in stages—round instead of square!" Colbert said that they want to get film departments going in the local universities.

"We have an opportunity to fail—we are not obliged to succeed," he stressed. He pointed out to the group that "we haven't lost a day's work because of rain. It doesn't hang us up. We just understand it and live with it. We are geared for the abnormal."

The Tors Studios presently have 300 people employed, with two companies going; with one company operating, some 220 staff, construction, electrical, grip, maintenance, camera, transportation employees are on the payroll. "Right now, everyone comes to us for assistance," said Colbert. "I'd like to see some other first rate companies come in to south Florida!"



Gulf States Managers In Circuit-Wide Meeting

McCOMB, MISS.—All managers of the Gulf States Theatres Circuit assembled for a circuit-wide managers' meeting. T. G. Solomon, president of Gulf States, presided over the meeting of approximately 50 managers. Special guests included Philip Sliman, who heads up Masterpiece Pictures in New Orleans; Bob Warner and Rodney Berthelot, Berlo Vending Company; and Joy Houck, all of New Orleans.

Special awards, diamond-studded watches, for outstanding promotions during the first eight months of 1966 were presented by Sliman to Jerry Watkins, Joy, Vicksburg, Miss., and Mrs. Mollie Jordan, Bama Drive-In, Mobile, Ala.

The Derby Drive, which involved a summer long promotion on a circuit wide basis and which had the manager competing against their grosses during the same period last year, was hailed as a great success. The overall winners, who received an all expense paid trip to the National Association of Theatre Owners convention in New York City plus a mink stole for each of the two winning managers' wives, were announced for the Drive. In the drive-in division, Charles Gower, city manager, Wichita Falls, Tex., edged out Mrs. Florine Phipps, Ren Drive-In, McComb, Miss. In the indoor division, R. C. Powell, manager, Tammany, Slidell, La., walked off with first prize in a close race with Ed Edwards, city manager. Ruston, La.

A great portion of the meeting was spent on Gulf States planned promotion of National Movie Month. Sample proclamations were given to all managers.

NATO In New York

By Mel Konecoff

EVERYTHING LAST WEEK WAS OVERSHADOWED BY THE FIRST ANNUAL convention of the National Association of Theatre Owners, with the visitors having the most fun because they had nothing else to do while the locals went batty trying to do their normal work and sit in on the convention. Just before the regular sessions started, the huge NATO board had a swinging session of its own, and during a break for lunch, Sherrill Corwin, new president, took time out to chat a bit. Some of it was on the record; some of it off the record; and some was background for moves and decisions to come in the future.

Across the luncheon table, he related that he proposes to take a sabbatical leave from his 35-theatre circuit to work at his job of president of NATO properly. He will do whatever he can to further the infant organization, which is less than a year old, and he stands ready to talk to any group or individual to better the industry which has meant so much to him. He has been in the industry 35 years, and he felt very emotional about it. He already has accepted eight speaking engagements for the immediate future.

While the board passed a resolution praising the new Code, the action was by no means unanimous, with a handful dissenting. Regarding that instrument, Corwin believed that exhibitors should be responsible for carrying out their part of the Code, but he wasn't going to insist on policing exhibition as regards the "for mature audiences" aspects. Most exhibitors, he felt, would go along. He liked the recognition formally extended by MPAA that exhibition is at last a vital part of the industry. Corwin felt that in time, perhaps, the proper climate can be created between the exhibitor and producer, something that has not been strongly in evidence.

On the subject of runaway production, he opined that he would like to see pictures made in the U.S. whenever possible, but as an exhibitor, he felt that it should be made wherever possible as long at it's made. During his tenure, he hoped to alert exhibitors and producers to the problems of each other, and this, too, could result in a better climate between the industry's three branches.

How is he going to resolve the Indiana problem? He wasn't saying.

As far as he's concerned, there should be a Movie Month in our future, and he proposed a meeting with distributor sales heads next January to set the 1967 Movie Month so that there would be ample time to work on same. Next year, he'll see that 25 million color tabloids are printed instead of the three million this year. He's seen some of the pictures and he candidly admitted that he would have liked a few more effective pictures. However, he also realized that this was just the beginning. While there are some films in the group that are less attractive than others, he thought that the cumulative result was exciting and good for the industry, which at this time of the year has been folding its tent and sneaking away. Until now, said Corwin, it's been pure rigor mortis, and he's delighted with the way the project has gone. He hoped the distributors were also as delighted.

He was willing to bet that the distributors at first thought they were just buying a slogan, but they wound up buying sweat, tears, and the spending of cooperative monies. He mused that this could be considered a type of orderly distribution.

ON THE MATTER OF INCREASED PRODUCTION, CORWIN OPINED THAT the shortage is becoming less serious. "In a slowly escalated fashion, we are beginning to break out with a few more pictures." He hoped that it would follow that if more theatres are being built resulting in more business and more seats available, more product will follow via independent packaging through major release.

The new NATO prexy thought that we will always have a militant minority that will want to make changes too quickly, but he thought that militance is a requirement in a strong organization when it's accompanied by maturity. Too many irresponsible things he felt, were merely said for trade paper consumption in the quest for headlines.

Before he returned to the board meeting, he did want to thank associates Milt London and Joseph Alterman for the fine job they had done in causing the convention to function in proper fashion. To this we add—amen.

RAMBLING: THE THEME WAS "MOVIES A GO-GO," AND ALMOST EVERYwhere you looked, girls in teeny, weeny bekeenies were dancing, shaking, moving, running, bumping, grinding, etc. You could almost sense the new Code revisions had opened up a new front as well as the same old rear. . . . They even had swinging gals preceding golf carts carrying members who were to participate in the opening session. Seldom have we seen so many girls shaking so much in such a short period of time. . . . Marshall Fine, the outgoing president, was inadvertently introduced as the new president, whereupon he turned to Sherrill Corwin and quipped, "Okay Sherrill, I guess you can go home now." The team of Fine and Corwin, incidentally, could come up with a great "brother" act and perhaps even bring vaudeville back. . . . First applause from the floor was triggered by the hope expressed that blind bidding would soon receive proper attention from the proper governmental agency. . . . Corwin has words of praise for the fine job turned in by convention co-chairmen Bernie Myerson and Art Tolchin, in addition to the great accomplishments by the Brothers Tisch, Alan and Laurence. . . . When Corwin finished speaking, the band played, and the California delegation paraded bearing placards with the inscription. "Sherrill Is Not Sterile." . . . Mayor Lindsay was his charming self, having just gotten over a cold, and he was so late that he had to sign the proclamation right then and there which designated October to be Movie Month. . . . The Slaygirls, Dean Martin's buddies in his new private eye show, "Murderer's Row." arrived in time to mingle with delegates. . . . The Community Relations Department of the MPAA had a booth in the registration area giving away a comic book style brochure on "Theatreman And Clubwoman." At first, it sounded like a new adventure duo, but it turned out to house a poem of sorts expounding on the virtues of exhibitors working with clubwomen and the resulting teamwork. . . . Susan Pleshette was at hand, a spy told us, to take pictures with delegates and whisper sweet nothings about "Mister Buddwing," in which she stars and was plugging.

20th-Fox Names Committee To Award Scholarships

NEW YORK—A committee consisting of the directors of admissions of three outstanding educational institutions in the east has been appointed by 20th Century-Fox to supervise its College Scholarship Program. This impartial and independent committee will process the college applications submitted by children of 20th-Fox employees, and determine the recipients of the awards.

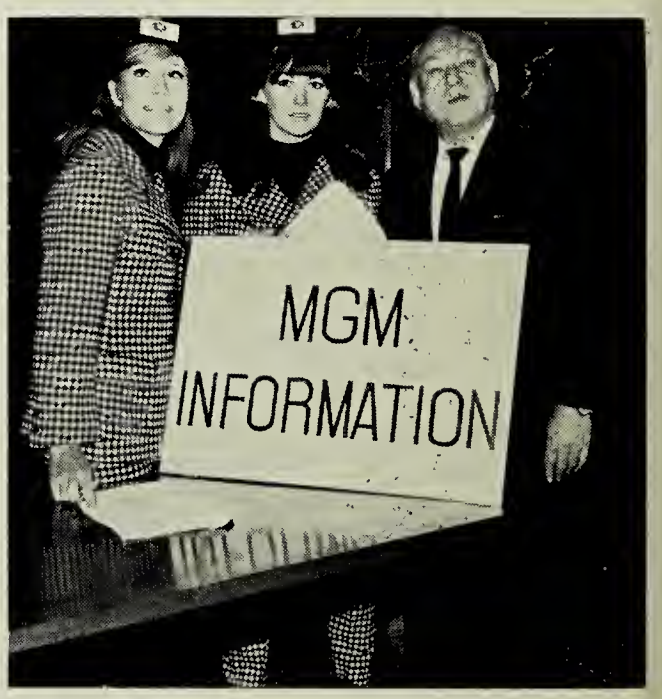
The committee will consist of Mary Ross Flowers, director of admissions at Goucher College in Baltimore; Janice Harvey, Douglass College, the women's division of Rutgers in New Brunswick, N.J.; and James Eastwood, dean of admissions, University of Rhode Island.

Selection factors will be based on scholastic achievement, moral character, leadership qualities, extracurricular activities, evidence of special skills, motivation regarding college study, and future career plans. Financial need will not be a factor, thus enabling children of all employees to apply for the program.

The scholarship program initially will provide sufficient monies for one full scholarship and two partial scholarships yearly, with the possibility of each scholarship being renewed for three additional years. When the program attains its full cycle in four years, it is anticipated that 12 students will be recipients of awards each year. Winners may attend any accredited college or university in the United States and select any course of study leading to a bachelor's degree.

Members of the selection committee will work in association with the College Scholarship Service, an activity of College Entrance Examination Board, a non-profit organization in Princeton, N.J., supported by over 600 colleges and universities. College Entrance Examination Board is the foremost American agency offering impartial testing criteria to determine scholarship winners.

With the announcement of the Selection Committee, 20th-Fox employees were reminded that scholarship applications are now available to senior high school students and must be filed by Dec. 15. Applicants will take the Scholastic Aptitude Test in December, 1966, or January, 1967, with the names of winners being announced in April, 1967.



Morris E. Lefko, vice-president and general sales manager of MGM, is seen with models Maria Kay and Diane Lewis at the information desk at Metro Goldwyn Mayer's new headquarters at 1350 Avenue of the Americas, New York.



There are two kinds of people in this world:

Those who'll do anything for money



and those who'll do <u>almost</u> anything for money...



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THRU UA

ALBANY

About 50 motion picture houses which flew the Schine Theatres' banner for years are now operating under the name of Community Theatres with headquarters in Gloversville. Herbert Nitke, president of the new operating company, announced the change. He stated that plans were under way to refurbish a number of the erstwhile Schine theatres. . . . Sid Sommer, veteran manager, SW Troy, Troy, assumed a new post as manager of the circuit's Strand, Albany. He succeeded the retired Marty Burnett, who for five years had charge of the Strand in addition to supervising SW theatres here, at Troy, and in Utica. Joe Stowell, managing the second-run uptown Madison since the downtown Ritz was demolished, took on the added assignment of district manager. . . . For the first time in the history of the immediate Albany area, a theatre chain has moved its district offices from the capital city to suburban Lathan. Fabian shifted the former from the Palace to quarters in Lathan Shopping Center, also a Fabian enterprise. . . . Philip Hale is now managing the Skylark Drive-In, Frankfort, for Esquire Theatres of America. . . . Morris Klein's Jericho Drive-In, near Albany, was the first in the area to advertise closed for 1966. . . . The Samuel P. Slotnick Foundation, Inc., registered papers with the Secretary of State pursuant to Membership Corporation Law, to receive and maintain a fund or funds of real or personal property solely for charitable activities, religious, literary or educational purposes. Principal offices are in Syracuse. The Foundation will serve as a memorial for the late Sam Slotnick, Central New York exhibitor.

BUFFALO

There was an exciting victory luncheon staged in the clubrooms by Tent 7 when the Buffalo Variety Club celebrated the reception of a check for $15,000 representing one half of the first prize in the Sir Billy Butlin Incentive Plan campaign for 1965–66. Buffalo split the first prize with the Variety Club of Southern California (Tent 25). On the dais was Al Petrella, Tent 7 chief barker; Anthony Kolinski, chief barker during the winning campaign; James J. Hayes, past chief barker and chairman of the 1966–67 Sir Billy Butlin campaign; Mrs. Franklin B. Quinlivan, president, Buffalo Variety Club women and past chief barker Sir Billy Keaton, who acted as master of ceremonies. . . . Charlie Funk, 20th-Fox advertising-publicity representative, went to New York for the big pow-wow on promotion plans for "The Bible," "Fantastic Voyage," and "Way, Way Out." "Voyage" opens Sept. 28 at the Century in downtown Buffalo. . . . Al Glaubinger, UA division manager, stopped off after attending the opening of the Jo-Mor Panorama, Penfield, N.Y., and had a conference with Buffalo branch manager Ken Reuter and Fran Maxwell, office manager. . . . William J. Trambukis, northeast division manager, Loew's Theatres, was in to confer with Frank Arena, city manager, Loew's Buffalo and Teck, and Mark Olson, manager, Teck. . . . The first new hardtop theatre in Niagara Falls in half a century will be the Four Seasons, being built by Hayman Theatres, Robert Hayman, president. . . . Jerry George, manager, Buffalo office of National Theatre Supply, has just received an order for the carpeting of the new Jo-Mor Enterprises, Inc., theatre being built in Irondequoit and scheduled for early winter opening. George has also installed complete new Simplex 35mm booth equipment in the Towne, Rochester, where Bob Foster is manager. George also installed the booth equipment in the recently opened Panorama, operated by Jo-Mor in Penfield, N.Y. . . . James J. Hayes, Jo-Mor Enterprises, Inc., supervisor in the Buffalo area, and managing director of the Cinema, is getting out an attractive four-page herald for the Wehrle Drive-In, which Jo-Mor recently added to their circuit. . . . When the Aero, Sheridan, and Star drive-ins presented "Fireball 500," an American-International production, recently, they had an excellent tie-up with the local Firestone tire dealers. . . . A week-end of theatrical midwifery ended the other night in Penfield, N.Y., for John Martina and his Jo-Mor partner, Morris Slotnick, after they saw the big Cinerama screen in their new Panorama lighted for the first time. "This is the real fun—the excitement of getting a new theatre ready for the first show," said Slotwick, rocking back in one of the 700 bright green lounge seats. Martina and Bill Laney, Jo-Mor general manager, were grouped with Hadlong Crow, New Yorker who supervised installation of the Cinerama screen. They were measuring the light from the projection booth as reflected by the 1500 minutely-angled strips of perforated 7/8 inch cloth comprising the screen. In the lobby, designer Joseph Schuler, Jr., stopped long enough to declare the soft green and royal purple decor of the Panorama was "the wildest" he'd done.

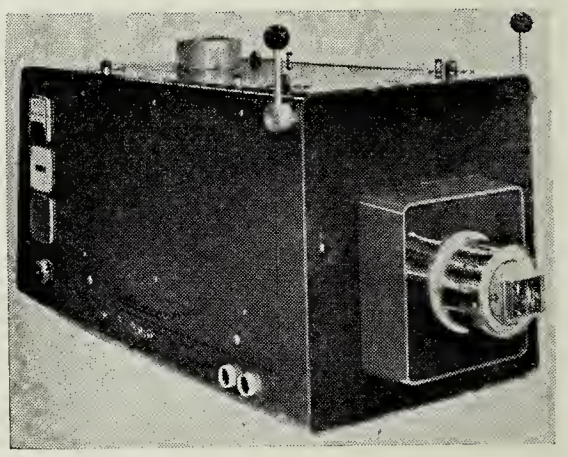
CHICAGO

Mrs. Francis J. Klimley, benefit chairman for Chicago Heart Assn.'s Oct. 18 premiere of "Hawaii" at the Bismark, says that all main floor tickets are sold and only a few balcony seats are available. Mrs. David B. Wallerstein, wife of the former president of the Balaban, and Katz circuit, is chairman of the Chicago Youth Center's Oct. 19 benefit showing of the same film. Mrs. Wallerstein's report on the second night's benefit is equally as good. . . . Chicago Censor Board reports during August it reviewed 78 movies, of which 17 were foreign. Five films were rejected; three films were labeled "adult only"; and seven cuts were ordered. . . . Ski-High Drive-In, torn down last winter to make way for a new highway, will be rebuilt on a new location, according to L. R. Jelinek, owner-operator. New construction will approximate a cost of about one million dollars and will be in readiness for opening in the spring of 1967. . . . Lillie Davis was named contract clerk at Universal exchange. . . . Jack Botaro was named head booker and office manager at Universal Exchange. Botaro formerly held a like post with Allied Artists, where he had been employed for the last 14 years. . . . Paul Sadzeck was appointed to sales staff at Columbia Exchange. He formerly was employed by Universal for 20 years. . . . Cinestage has scheduled "Is Paris Burning" for a Nov. 10 opening. . . . Charles Cooper was named film buyer for S. B. Griever, buying and booking circuit. . . . Studio Bendesdorf, located near Hamburg, Germany, has opened its offices in this country at 75 East Wacker Drive, Chicago. Bill Rebane, well known Chicago producer-director, will head the offices here. Additional offices will be opened at a later date on the east and west coasts, reports Bebane. The studio, among its many services, will offer pre-production assistance and planning in location arrangements for producers who plan to shoot in Europe.

CINCINNATI

Chakeres Theatres is expected to reopen the Xenia Theatre in about 60 days following a $150,000 renovation. . . . The new Western Woods Theatre here is scheduled to open Oct. 17 with Columbia's "Alvarez Kelly." . . . Mid-States Theatres' new Salem Mall Cinema, located in the Salem Mall Shopping Center, Dayton, O., should open during Thanksgiving week playing UA's "Fortune Cookie." The theatre is situated in an enclosed mall which has controlled heating and air conditioning. . . . Dan Krueger, Danville, Ky., is new operator of the Hippodrome, Corbine, Ky., formerly operated by Schine circuit. . . . Robert Meindering, MGM booker, has been transferred to the Minneapolis exchange as salesman. . . . Judy Reinersman, formerly on Universal office staff, is the mother of a baby boy, born Sept. 14. . . . Condolences are extended to Mildred Post, BV booker and office manager, upon the recent death of her father. . . . Michael H. Chakeres, vice-president-general manager, Chakeres Theatres, and his wife attended a recent class reunion with Gov. James A. Rhodes and his wife at the executive mansion, Columbus, O. The men were classmates

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in high school and Wittenberg University. . . . Grant Frazee, Chakeres circuit assistant general manager, and his wife were in Cleveland to attend BV's screening of "Follow The Boys." . . . Chakeres' Trail Drive-In, Ashland, Ky., put on a special promotion called "Christmas in September" complete with Christmas trees, Christmas music, and Santa Claus distributing gifts. The stunt proved to be one of the biggest and most successful promotions the circuit has ever had and is to be adopted by all of the chain's theatres during the next several months. The idea was developed by Richard Payne, Trail's manager, and Jack Frazee, Kentucky district manager. . . . The Dayton Power and Light Co.'s trade magazine in a recent issue devoted two pages to Chakeres' new deluxe Melody 49 Drive-In, showing pictures and explaining that Melody 49 is one of the finest all-electric theatres in Ohio.

COLUMBUS, O.

Ken Prickett, who had planned to retire Oct. 1 as executive secretary of the Independent Theatre Owners of Ohio, is staying on temporarily, primarily to conduct the campaign in the Ohio Legislature in January against Daylight Saving Time. . . . Charles Van Fossan, former house manager of RKO Palace, has been named assistant manager of the new Town and Country Cinema, operated by General Cinema Corp. in suburban Whitehall. . . . Allied Motion Picture Owners of Western Pennsylvania have indicated the association will participate in the mid-east regional convention at the Sheraton-Columbus Motor Hotel here starting March 13, 1967. . . . Columbus Gardens, Inc., unveiled tentative plans for construction of a 30,000 to 50,000 capacity stadium in the downtown area. Stadium would have a plastic tent-like roof and the arena could be used for "everything but baseball," including conventions, ice hockey, trade shows, basketball, and other events. Site is to be selected, but a location on the near West Side, near the present Veterans Memorial 4000-capacity indoor hall is favored. Site is across the Scioto river from the downtown theatre district.

CLEVELAND

Most of the special matinees inaugurated for the summer at various first-run theatres have been dropped with the passing of the Labor Day holiday. . . . "My Fair Lady" opened a week's engagement at the Severance with regular admission and policy prevailing. . . . Current hit on neighborhood screens is Universal's "Torn Curtain." . . . The success of American Internationals "Wild Angels" prompted Columbia to dust off two Marlon Brando hits, "The Wild One" and "On The Waterfront," currently at Loew's State Downtown. . . . Keiths 105th St. Theatre, which went down to weekend operation, then finally to Sunday operation, will close its doors permanently soon. . . . Bernard Bispect, manager, Shaker, resigned to accept a position with General Cinema as manager of the new twin hard-top near Akron. . . . "Doctor Zhivago" continues at the SW Colony and will probably be there until "Hawaii" moves in around the Christmas holidays.

DALLAS

The Coronet was closed in observance of the Jewish New Year and reopened to continue the run of "The Love Game" and "The Prince and the Nature Girl." The Coronet was again closed for Yom Kippur by Alfred N. Sack, owner and operator, as is his annual custom. . . . The Majestic was closed to the public while the Ford Motor Co. took over one night for a special program presented to its dealers. . . . Many of the Interstate Circuit theatres which have added showings to their schedules during the summer months are reverting to fall and winter schedules. At the Inwood, "The Sound of Music," being shown for 14 performances, has been cut back to 10. "The Blue Max" at the Wilshire will have a similar schedule. The Circle will follow a weekend schedule of showings on Friday, Saturday, and Sunday only, opening at 7 p.m. on Fridays and 1:15 p.m. on Saturdays and Sundays. . . . Bert Caudle was in to discuss "Gentle Rain," the third film he has produced and the first made in Brazil, where the sound was recorded as the action was filmed. . . . The board of the Dallas Women's Forum will sponsor the opening showing of "The Bible" at the Tower on Oct. 12. Tickets are being sold at $5 each with the proceeds to go to the group's civic and benevolent program. . . . The Dallas Times Herald, in cooperation with the Capri and 20th Century-Fox Pictures, is offering readers a chance to take a midnight "Fantastic Voyage," Saturday, Sept. 24. Five riddles will appear on the amusement page for five days with every answer being a fantastic place or thing. Readers who correctly guess all five riddles will receive a pair of tickets to a midnight preview at the Capri of "Fantastic Voyage." A special grand prize will be awarded at the midnight showing through a drawing from among names of the winners. The winner does not have to be present at the drawing for the GE stereo record player. . . . Ted Lewis Booking Agency has moved to new quarters in the Merchandise Mart Bldg.

DETROIT

The Cinerama Music Hall Theatre will undergo a $75,000 remodeling project between the closing of "Khartoum" Sept. 6 and the opening of "Is Paris Burning?" Nov. 17. The street-level exterior will be resurfaced with Italian travertine stone with marbled blending of light brown and cream. The marquee will be restyled, new entrance doors of anodyzed aluminum are planned. Redecoration of the lounge and lobby will include new carpeting and drapes. Architects for the work are Crane, Kiehler, and Kellogg, a firm that has been involved in the building and redesigning of more than 900 theatres. . . . Roy Rubin, business agent for projectionists local 199, is recovering from a long illness at New Grace Hospital. Rubin is also eighth vice-president of the IATSE. . . . Roger Robinson, Arthur Robinson and Son's Theatres, announced their new indoor house in Ann Arbor will be ready in six weeks. This makes a chain of four, one indoor and three drive-ins. Just last week they opened their new Willow D-I, just east of Ypsilanti, Mich. Plans for other new houses are on the drawing board.

East of Ypsilanti, Mich., Arthur Robinson and Sons have opened a new drive-in called the Willow. The opening program is "Music City USA," starring country music artists. The airer will be booked by Clark Theatre Service, Detroit.

HOUSTON

Roy Rogers, Jr., was presented at a "Back to School Film Rally" sponsored by the Youth for Christ in the Music Hall. The film, starring Roy (Dusty) Rogers, Jr., was entitled "To Forgive A Thief." . . . Dewey A. Stringer, who took a screen test in Hollywood recently, will leave in October to make his first movie in the Philippines. It will be "Beach Red" with Cornel Wilde. . . . Carol Channing will portray the matchmaker when the touring company of "Hello, Dolly!" plays the new Jesse H. Jones Hall of the Performing Arts Oct. 12 to 16. . . . Cinema I at Gulfgate, Meyerland, and Northline was showing a return booking of Rodgers & Hammerstein's "Oklahoma!" while each Cinema II was showing "Stagecoach." . . . Loew's State ended an eight week showing of "The Russians Are Coming The Russians Are Coming," which immediately shifted over to the River Oaks. . . . Place Pigalle Garden, which has been showing old western movies each Thursday, has expanded to showings of the films also on Monday nights. . . . A special matinee weekday price of 50 cents has been instituted at the Garden Oaks and the Village from opening until 1 p.m. . . . Peter L. Marshall, who'll appear with Hollywood singer Jane Powell in "Brigadoon" at the Houston Music Theatre, is the brother of actress Joanne Dru. . . . "The Sound of Music" now in its 77th week at the Alabama may come to the end of its run in October to make way for the roadshow engagement of "The Bible." . . . Lon Jones, who has directed publicity for the Dino de Laurentiis production of "The Bible," was in for a visit in behalf of the film.

JACKSONVILLE

Joe Charles, manager, downtown Imperial, revealed that his mother, Mrs. Mary Charles, and sister, Miss Jean Charles, have gone to the Near East for a visit with Mrs. Charles' two brothers and several nieces and nephews who reside in Zahle, Lebanon. Mrs. Charles was born in Zahle, and this is her first visit there since she left at the age of 16. . . . Miss Paulette E. Hiener, former secretary in the AIP branch office of this city, became the bride of Edwin E. Rocher, former local exhibitor. . . . Sept. 16 was moving day for Carroll Ogburn, Warner Bros. manager, and his staff as they left their former quarters in the Florida Theatre Bldg. and moved to the 17th floor of the Universal Marion Bldg. . . . Bill Means, longtime favorite motion picture reviewer with readers of the Jacksonville Journal, has resigned from the newspaper field in order to accept a regional sales post with a leading national drug company. Taking over as Journal film reviewer is Bob Pate, former copy editor and reviewer of amateur theatrical productions. . . . Charley King, AIP manager, and his staff received valuable company cash bonuses for the excellent showing they made in AIP's Jim-Sam 52 Week Collection and Shipping Drive. The local staff of AIP scored third place in the firm's national shipping competition and sixth place in collections. . . . Charlotte Green, formerly with Columbia, has joined the AIP office force. . . . Robert Farber, head of Stein Theatres, has accepted the chairmanship for the second straight year of the Motion Picture Charity Club's annual golf tournament to be held on Veterans' Day, Nov. 11, at the Jacksonville Beach Golf and Country Club. The tournament will be followed by a cocktail party and banquet in the clubhouse. . . . Sheldon Mandell, co-owner of the first-run Five Points, rested comfortably in Baptist Hospital while recovering from a gall bladder operation. At the same time, Sheldon's brother-in-law and business partner, Authur J. Steele, was in a New York hospital also recovering from an operation. . . . Eleanor Moon has resigned from Bob Capps' staff at MGM. . . . A WOMPI fashion show, first the group has ever presented, was held at Morrison's Carriage Room during the restaurant's dinner hour, and hundreds of diners were there to view the Film Row models as they paraded in the fall fashion lines of the Diana Shops. . . . Bob

Stevens, long a member of the Paramount booking staff, has moved into the top booking post on Leon Weston's staff at 20th Century-Fox, replacing Jack Sims. Bob's place at Paramount is being taken by Walter Mock, a former Paramount salesman who left the industry a few years ago.

MIAMI, FLA.

Sarasota author Ben Stahl has sold his first novel, "Blackbeard's Ghost," to Walt Disney for fall filming at Disney's Burbank, Calif., studios. Shooting is about completed on "The Horse Killers" at Empire Studios, Davie. . . . The University Drive-In, Jacksonville, was the sixth H. B. Meiselman Theatre in the Jacksonville area and the 31st in the Meiselman chair. C. H. (Danny) Deavers is city manager for Meiselman in Jacksonville. The University design is based on a Williamsburg-Colonial theme, from the box-office entrance right on through to the concession stand. The University has car speakers which automatically shut off when replaced on their posts, as well as a completely air conditioned concession building, both "firsts" for drive-ins in the area. . . . Ralph Puckhaber is being moved from the Miami office of Florida State Theatres, where he has handled publicity for a number of years, to the FST Jacksonville office as advertising and publicity director for the state-wide operations of the circuit. Harry Margolesky will replace Puckhaber locally. Margolesky was recently honored nationally for his handling of the "Sound of Music" run at the Colony, Miami Beach. Puckhaber has been with FST for 28 years, advancing through the circuit from usher to assistant manager, Beachman, Orlando, and then as advertising director for Palm Beach district after Air Force service in the South Pacific in World War II. Before becoming director of special events in Miami, he came here in 1952 as manager of the "new" Florida .

MEMPHIS

Attending the southern division sales conference of United Artists in Atlanta were J. H. Martin, vice-president James R. Velde, assistant general sales manager Al Fitter, and southern division manager Eugene Jacobs, as well as Gene Goodman, UA branch manager from New Orleans. . . . Local WOMPI activities include collecting for the Will Rogers Hospital fund, Miss Betty Bell, Film Transit, chairman, and a rummage sale with Miss Lois Evans, Film Transit, chairman. Mrs. Lurlene Carothers, United Artists, publicity chairman, announces a contribution to the chapter's charity fund from Frank Heard, owner, Lee Drive-In, Tupelo, Miss. . . . Gloria Theatre, Senatobia, Miss., has closed. . . . Frank Patterson announces that City, Junction City, Ark., has closed. . . . Watson Davis, with Malco Theatres 20 years and advertising director for the circuit, has begun his fifth year as "Sivad," the ghoulish monster of ceremonies for a local tv station's "Fantastic Features." He also plans to make about 30 personal appearances during the next 12 months, including many school and charity parties.

NEW HAVEN-HARTFORD

David Wright, General Cinema Corporation management trainee at the first-run Meadows Drive-In, Hartford, for the past six months, has been named manager of the circuit's suburban Blue Hills Drive-In, which was recently leased from LeRoy Enterprises of Hartford. Wright will work under GCC's metropolitan Hartford supervisor Alfred Alperin. . . . Richard J. Wilson, manager, Lockwood & Gordon Cinerama, Hartford, has returned to his desk following St. Francis Hospital surgery. . . . Miss Paula Miklos, daughter of Joe Miklos, Stanley Warner Hartford district manager, and Mrs. Miklos, was married to Lt. Leonard J. Zielenski, who is based with the Army in Bedford, Mass. . . . James M. Totman, Stanley Warner zone manager, anticipates a mid-October bow for the near-completed 1200-seat hard-top going up in the Danbury Plaza Shopping Center, Danbury. Adjacent space has capacity for 5,000 cars. . . . Lockwood & Gordon has terminated its long-time lease on the Palace, Norwalk, and assigned Robert Rusco, manager since 1957, to the Norwalk Drive-In, same city, to work with manager John Hynes. . . . The long-shuttered Chesire, Chesire, has been reopened by a new combine, comprised of Franklin E. Ferguson, general manager, Bailey Theatres, New Haven, and Leonard Sampson and Robert Spodick, partners in the Nutmeg Theatre Circuit, New Haven. They have completely remodeled the Chesire and changed the name to the Chesire Cinema. . . . Charles Barrett, son of the late Russ Barrett, for many years manager of the SW Capitol, Willimantic, has joined the Associated Press Hartford bureau, specializing in radio news coverage. . . . Miss Mary diLorenzo, daughter of the late Connecticut industry pioneer A. J. diLorenzo, will be married Nov. 5 to Carmine DeVito of New York. Miss diLorenzo is on advertising staff of the Hartford Times. . . . James M. Totman, SW zone manager, has promoted Andrew Rossetti, assistant manager, Strand, Hartford, for the past year, to manager, State, Manchester, succeeding Milton Daly, who resigned to become manager of the UA Theatre East in the Manchester Shopping Parkade. . . . Milton LeRoy, head of LeRoy Enterprises, which recently leased the 800-car capacity Blue Hills Drive-In to General Cinema Corporation, is reportedly negotiating for acquisition of several hardtop theatres in Canada. . . . Lou Cohen, on management staff of the first-run Ferguson-operated Webster for the past year, has stepped down from active daily association and henceforth will serve in an advisory capacity. Cohen retired as Loew's Theatres, Inc., Hartford city manager several years ago after a four-decade career in exhibition, primarily with Loew's interests in Connecticut. . . . Hanover, N.H., businessman Ralph D. Tedeschi has disclosed plans for incorporation of a 1,000-seat motion picture theatre in a shopping center complex to be built on a 50-acre site on the east side of Route 53, Hanover.

NEW ORLEANS

A group of WOMPI joined the Ladies of Variety in manning 60 telephones set up on stage of the Municipal Auditorium to receive pledges called in by the radio and tv audiences of Variety Club's telethon. . . . Sympathy is extended to WOMPI corresponding secretary and a member of Paramount Gulf Theatres home office Della Jean Favre and her family in the untimely death of her sister. . . . Area drive-ins now on week-end only operation for the fall and winter months are Mrs. Fern Randall's Fern, Woodville, Miss., and Mrs. Ruth Cheshire's Joy, Minden, La. . . . C. A. Ray suspended operation at the Bayou Drive-In, Bayou Batre, Ala., until the coming spring. . . . Gulf States Theatres, McComb, Miss., have acquired Joy Theatres' Red River Drive-In, and the four-waller Joy, Texarkana, Tex.-Ark. The circuit's 67 Drive-In there has been closed indefinitely. . . . T. G. Solomon, president, Gulf State Theatres; Jim deNeve, general manager; and Buck Prewitt, head of publicity and advertising; and Joy N. Houck, president, Joy's Theatres; and Doyle Maynard, president, Louisiana Association of Theatre Owners, were among those who engaged in a dove hunting expedition recently in the hills of Texas. . . . Cecil White, city manager of Monroe, La., has been transferred by Gulf State Theatres to city manager of Baton Rouge, La., drive-ins, filling the post vacated by Reed Whately, resigned to return to Texas. Tom Hill, formerly with the Martin Circuit replaced White in Monroe. . . . Gulf States Theatres purchased a Piper Aztec six-passenger twin engine plane to facilitate tours over their six-state operation; and Bobby Sartin has been hired as pilot. When not flying, he will work in the office. . . . George S. and Anna Ryan, former member of Warners' exchange, now retired, became the proud grandparents of a daughter born to their son Jospeph G. and Mrs. Ryan in Tampa, Fla. It's their seventh grandchild. . . . UA branch manager Gene Goodman attended the company's three-day southern division sales meeting in Atlanta. . . . Warren J. Salles, 73, New Orleans area theatre pioneer, died at Hotel Dieu. He had been in the theatre business for 45 years.

PHILADELPHIA

Dave Rosen is moving his Mutual Film Exchange from 317 North 13th Street to the ninth floor of the Fox Building. . . . The SW Lane was robbed. . . . Don Cohen left Ellis Theatres to become a booker at Universal. . . . Irving H. (Bud) Fried, general manager,



Seen at the recent grand opening of Central Pennsylvania's most modern theatre, the Trans-Lux, Colonial Park Plaza, Harrisburg, were Jeanne Ann Harding, "Miss Harrisburg of 1966," cutting the ribbon, flanked by, left to right, Sidney Eckman, MGM branch manager in Philadelphia; Tom Rodgers, Trans-Lux vice-president; and Ed Gallner, MGM field representative, eastern division. Edward and Jay Emanuel, Philadelphia-based exhibitors, are partners with Trans-Lux in the venture.

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Fried Theatres, reports that Harry M. Penneys is out of the hospital and recovering from his recent illness. . . . Phil Saxon, well known in the industry in stage equipment, is now associated with Amro Decorative Company, Andalusia, Pa. . . . Luther Sidberry has won the first round in his five-year fight to break up a "Jim Crow" local of the projectionists' union. He has received a ruling from the Equal Employment Opportunity Commission validating his claim that Local 307 (all-white membership) and Local 307-A (all Negro membership) of the IATSE, AFL-CIO, Milgram Theatres and Stanley Warner Management Corporation discriminated against him on the basis of race. . . . Mrs. Dolores Ruby has been named manager of group seat sales for MGM's "Doctor Zhivago" at the new Trans-Lux, Colonial Park Plaza, Harrisburg, Pa. . . . Colonial, Harrisburg, manager Spike Todorov's daughter Linda Kay was married recently to Richard Baldwin of New Cumberland.

ST. LOUIS

The area's only new indoor theatre in over 20 years, Bloomer Amusement Company's Cinema, Belleville, Ill., near the Skyview Drive-In, opened with Warner's "Who's Afraid Of Virginia Woolf?" Designed for Cinerama, Todd-AO, 70mm, and all other film processes, the new luxury house seats 800 and has parking facilities for over 500 cars. . . . Safe-crackers broke into the Plaza Drive-In office and made off with more than $490. . . . The death of Wayne W. Stephenson, branch manager, Buena Vista, was mourned by many local industryites. . . . Making plans to attend the NAC Trade Show in New York were many exhibitors including Mid-America Theatres' president Louis Jablonow, and Julian Jablonow, vice-president, Mid-America Theatres. . . . With the settlement of the sheet metal construction workers' long strike, work on many theatres will be moving along in this area. Among those are General Cinema's South County Theatre and the Northland Theatre. Also held up due to this strike was Mid-America's I-70 Drive-In in St. Charles and the Godfrey Drive-In, Godfrey, Ill. . . . Loew's State will lose Edward Gibbons (Candy as he is known to many regular patrons) at the end of September. After losing two brothers in the last few months, he has decided to move to Houston, Texas, where his wife's family is located. Candy received his name while on the police force and feeding his horse rock candy. He has been with Loew's State for the past 19 years and is now 82 years of age.

SAN ANTONIO

Lon Jones, director of publicity and advertising for Dino de Laurentiis Productions in Rome, was in San Antonio in the course of a nationwide tour in preparation for the release of "The Bible," epic film which opens Oct. 12 at the Broadway. . . . Hollywood stars Glenn Corbett, Slim Pickens, and John Russell were here for the "United Fund Spectacular of 1967," which launched the annual United Fund campaign in the city. . . . Crescent International Pictures of Dallas were casting for the feminine lead role in its new feature length movie, "Root of All Evil," to be filmed in Corpus Christi, Tex., the latter part of this month. . . . All local youngsters between the ages of four to 11 were admitted free to the Alameda as guests of the young film star Joselito, whose latest film, "Joselito Vagabundo" was being shown. . . . George Watson, city manager for Interstate Theatres, Inc., and vice-president of the South Texas Motion Pictures Exhibitors Association, presided at the second monthly meeting of the group. Gene T. Cole, city manager of Gulf State Theatres, president, was on vacation. The constitution and by-laws of the STMPEA was adopted. All exhibitors in southwest Texas were invited to attend the luncheon-meetings each month. . . . Sept. 29 is the date now set for the formal opening of the new San Pedro Twin D-I, according to John Santikos, manager of Mid-Loop, Inc., operators. The new twin d-i is being built at a cost of $500,000 and will have a capacity of 725 cars on one side and 525 on the other. . . . Angie Branson, cashier at the downtown Aztec, has returned to her post following recent surgery. . . . The Broadway staged an invitational press screening of "The Bible." . . . "Who's Afraid of Virginia Woolf?" closed a 12 week engagement and was followed by an engagement of "The Wrong Box." . . . Hollywood actor Chill Wills appeared at the weekend races in nearby Bandera, Tex. With him was local actor and restaurant owner Big John Hamilton. . . . The San Antonio Public Library has announced the release of their new 1966–67 film catalogue which indexes and annotates the library's collection of 16mm films. . . . Jody McCrea arrived at the International Airport enroute to Brackettville, Tex., where he is expected to begin filming on "Sam" at Alamo Village. . . . M. L. Agnew has been named city manager for Interstate Theatres Circuit at Harlingen, Tex. He succeeds Clay Fluker, who has resigned. Agnew has been with the circuit since 1934 when he started in Ranger, Tex. He was with the circuit for 17 years prior to entering private business. He was manager of theatres for Interstate in Abilene, Breckenridge, Pharr, and Harlingen, Tex. . . . Jefferson Amusement Co. reopened the Sabine at Port Arthur, Tex., which had been closed for about a year.

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20th-Fox Licenses 17 Films To TV Under New Limited Exposure Policy

NEW YORK—Twentieth Century-Fox has embarked upon a new policy in the distribution of its feature films to television. The policy, which was revealed by Darryl F. Zanuck, president of the company, as he gave details of the recent agreements with ABC-TV involving the individual licensing of 17 pictures, marks the resumption by Fox of leasing films directly to the networks for limited exposure.

Each of the licenses, which were negotiated by Seymour Poe, executive vice-president of 20th-Fox, and Thomas Moore, president of ABC-TV, provides for each film to be shown two times over the ABC-TV Network. The aggregate licensee fees total $19,500,000, of which $12,250,000 will be paid for four "specials" which were all "road show" reserved ticket releases. The availabilities for the first network exposures will range from 1967 to 1971.

"Cleopatra," one of the specials, is included at a license fee of $5,000,000 for the two-time showing, the largest amount ever given for a single feature to be shown on tv. This income brings the film into the black.

The other specials are "The Longest Day," "Those Magnificent Men in Their Flying Machines," and "The Agony and the Ecstasy."

The 13 features are "Compulsion," "Dear Brigitte," "Do Not Disturb," "A High Wind in Jamaica," "Hush . . . Hush, Sweet Charlotte," "John Goldfarb, Please Come Home," "Morituri," "The Pleasure Seekers," "Rapture," "The Reward," "Up From the Beach," "Von Ryan's Express," and "Zorba the Greek."

"The market is now right for us to distribute features directly to tv after theatrical release," said Zanuck. "We are going to expand our world-wide tv distribution organization to handle network and syndication sales of feature films and of our tv series. The most significant part of the whole business for ourselves and our stockholders is that after leasing our films for only two network exposures, they come back to us either for subsequent network leasing or for syndication."

Twentieth Century-Fox had originally conveyed to Seven Arts the rights to two network runs in two years for the 17 films. Seven Arts subsequently negotiated a deal for the network rights with the ABC-TV Network. To simplify financing complications, etc., Seven Arts stepped aside permitting ABC and 20th-Fox to contract directly. Seven Arts in turn acquired the syndication rights to 10 of the feature films for $3,000,000.

REVIEWS



The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO
Vol. 76, No. 8

October 5, 1966

AMERICAN INT.

What's Up, Tiger Lily?

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(Dubbed in English)

ESTIMATE: Woody Allen's mad dialogue generates chuckles.

CAST: Mie Hama, Akiko Wakabayashi, aided and abetted by Woody Allen, special appearance by The Lovin' Spoonful. Presented by James H. Nicholson and Samuel Z. Arkoff; A Henry G. Saperstein-Reuben Bercovitch Production; associate producer, Woody Allen.

STORY: A routine Japanese crime melodrama is provided with a vernacular American soundtrack, furnishing considerable unexplainable action resulting in a great deal of shooting as everyone chases a recipe for perfect egg salad. Sayonara.

X-RAY: This bit of screen insanity inspired by funny man Woody Allen is aimed at today's youthful and hip audience, and they may well consider it entertaining "camp." Allen has contributed wildly improbable dialogue in the way-out American vernacular to a routine Japanese mystery meller. Along the way, a variety of good-looking Oriental gals disrobe and a noisy rock 'n' roll group, The Lovin' Spoonful, provides a few unintelligible songs. Some of the more outrageous lines generate laughs, but after a while, the single joke of improbable dialogue wears a bit thin. Allen appears briefly in the beginning and again at the end, once to set the scene for the kooky action to follow and once to accompany a sinuous charmer, China Lee, while she disrobes to the unreeling of comedy credit lines. Aim it at the youngsters and hip young adults and trust that they will leave their critical faculties at home. Hopefully, this madcap effort won't start a trend. Once around, it may be amusing, but the technique, while outrageous enough, doesn't figure to wear very well. Allen is currently hot with the hip set, and his name figures to mean something, although his personal contribution is limited. Good luck!

AD LINES: "Woody Allen Strikes Back"; "Woody Allen's Lowdown On How To Make A Chinese Fortune 'Kookie' . . . The Wildest Comedy Of The Year."

COLUMBIA

Alvarez Kelly

MELODRAMA
116M.

(67012)
Columbia
(Panavision)
(Eastman Color)

ESTIMATE: Good action entry.

CAST: William Holden, Richard Widmark, Janice Rule, Patrick O'Neal, Victoria Shaw, Roger C. Carmel, Richard Rust, Arthur Franz, Donald Barry, Duke Hobbie, Harry Carey, Jr., Howard Caine. Produced by Sol Siegel; directed by Edward Dmytryk.

STORY: In 1864, as the Civil War grows near its end, Irish-American rancher William Holden delivers a herd of 2500 head of cattle to the U.S. Army in Virginia. At a southern plantation, destination of the herd, he is lured into a trap by Victoria Shaw so he can be kidnapped by Col. Richard Widmark and his rebel cavalry troop. Holden is coerced into stealing the herd back again and delivering it into southern hands when Widmark shoots off one of his fingers and threatens the other nine as well. He trains the soldiers to become cowboys and enters into the social life in Richmond. At a dance, he is attracted to Janice Rule, Widmark's girl. Widmark's attentions and intentions have waned since he lost one eye during the fighting and didn't want to leave her a widow. She begs Holden to get her away to the north, which he does, successfully evading Widmark's watchdog, Richard Rust. The raid is successful, and they drive the herd south as the Union army sets a trap at a narrow bridge. Holden stampedes the herd, routing the Union forces, after which the bridge is blown up to prevent pursuit. Rust tries to kill Holden, but Widmark kills Rust instead and frees Holden now that the cattle are safely on their way. Each man has come to know and admire each other.

X-RAY: Action, adventure, good looking women, intrigue, battle scenes, etc., abound in sufficiency in this colorful play on patriots caught up in the tensions of the Civil War. Excitement is to be found more or less continuously as the tale unfolds, and though a bit of shortening wouldn't have hurt any, still the final result is entertaining and should give most adventure-seekers a run for their money. The acting is good, and direction and production are efficient. The use of color provides an additional plus factor. The screenplay is by Franklin Coen and Elliott Arnold, based on a story by Coen.

AD LINES: "The Slickest Piece Of Cattle Stealing I Ever Heard Of—A. Lincoln"; "Action-Packed Adventure And Romantic Intrigue Follow 'Alvarez Kelly'."

EMBASSY

Romeo And Juliet

BALLET
126M.

(617)
Embassy
(Color)
(English-made)

ESTIMATE: Fine ballet import for discriminating audiences.

CAST: Margot Fonteyn, Rudolf Nureyev, David Blair, Desmond Doyle, Julia Farron, Michael Somes, Anthony Dowell, Derek Rencher, Leslie Edwards, Georgina Parkinson, Gerd Larsen, Ronald Hynd, Christopher Newton, Betty Kavanagh. Produced and directed by Paul Gzinner.

STORY: Rudolf Nureyev (Romeo), son of Montague, and his friends get into an argument with Desmond Doyle, a nephew of Capulet, and soon both clans are involved in a battle in the market place. It is halted by the appearance of the Duke of Verona, who commands the families to end their feud. Margot Fonteyn (Juliet) is playing with her nurse, Gerd Larsen, when her parents interrupt to introduce her to Derek Rencher (Paris), a wealthy young nobleman who has asked for her hand in marriage. Nureyev and friends go to a dance given by Fonteyn's father, and he is so taken with her that he is at her balcony when she emerges later. They confess their love for each other. He asks her to be his wife, and she agrees. They are secretly married by (Father Laurence) Ronald Hynd, who hopes their union will end the strife between the families. Later, a Capulet kills one of Nureyev's friends, and he avenges his death, for which he is exiled. He spends the night secretly with Fonteyn. Later, she refuses to marry Rencher, and her parents threaten to disown her. She rushes to see Hynd who gives her a potion which will make her fall into a death-like sleep. Her parents, believing her dead, take her to the family. A forewarned Nureyev is to come later and take her away from Verona. Nureyev, however, has not received the message. Finding his love apparently dead and Rencher at her side, he kills him and then himself. Fonteyn awakes, finds Nureyev dead, and kills herself.

X-RAY: Critics devoted to the ballet have hailed this Shakespeare work, as presented by Britain's Royal Ballet, as one of that group's finest achievements. The version on film is ably presented, made all the more interesting by the use of a number of cameras which permits fluidity in the storytelling while showing off the ballet portions to advantage. The sets are creations that are of high value, while the use of color is not only a must but a definite asset in bringing forth the creative beauty of costumes and surroundings. The dancing by Margot Fonteyn, Rudolf Nureyev, and the Corps de Ballet is a delight, with advocates of this particular form of entertainment in for a special treat. Exhibitors who care can make this something special with a bit of extra effort. Tie-ups are waiting at schools, women's organizations, literary gatherings, dancing schools, etc. The choreography is by Kenneth MacMillan, and the scenery and costumes are by Nicholas Georgiadis.

AD LINES: "An Outstanding Entertainment"; "Ballet At Its Best In A Colorful Presentation Of The Shakespeare Classic."

PARAMOUNT

Bolshoi Ballet '67

BALLET
75M.

(6605)
Paramount
(Technicolor)

ESTIMATE: Good ballet entry.

CREDITS: Directed by Leonid Lavrovsky and Alexander Shelenkov; written by Leo Arnshtam, Leonid Lavrovsky, and Alexander Shelenkov; Cinematography by Shelenkov and Iolanda Chen; choreography by Lavrovsky; narration written by Sidney Carroll; narrated by Ariane.

CONTENT: Viewers are allowed to enter the rehearsal rooms of the Bolshoi and see how the artists as well as young apprentices prepare themselves with long, tiring hours of labor and practice. The end results are displayed in a series of one-act ballets and ballet pieces such as "Paganini," to music by Rachmaninov; "Bolero" and "Waltz," to Ravel's music; "The Stone Flower," by Prokofiev; "Giselle," by Adan; "Don Quixote," by Minkus; "The Dying Swan," by Saint-Saens, etc.

X-RAY: Ballet lovers and others who attend art houses or who go for the culture bit should be pleased by this feature on the famous Bolshoi Ballet. It not only shows some of its top people in action but also some behind-the-scenes activities and the fledging ballet artists, who dream and work towards their day of acceptance. They even have a bit of fun during their apprenticeship. The clever changes of material and shortness of the ballet pieces should hold audience attention well throughout. The expertness of the players is matched by the fine talent behind the cameras, and of course, the use of color is of great assistance. It's short enough to be paired with a suitable companion feature, and the whole could emerge as an impressive show within its sphere.

AD LINES: "The World-Famous Bolshoi Ballet At Work And Play In Georgeous Technicolor"; "Thrill To The Glory Of Great Composers As Interpreted By The Stars Of The Ballet World."

20TH-FOX

The Bible

DRAMA
174M. plus
intermission

20th-Fox
(D-150)
(Color by DeLuxe)
(Filmed abroad)

ESTIMATE: Highly impressive screen translation of the Bible.

CAST: (in order of appearance) Michael Parks, Ulla Bergryd, Richard Harris, John Huston, Stephen Boyd, George C. Scott, Ava Gardner, Peter O'Toole, Zoe Sallis, Gabriele Ferzetti, Eleonora Rossi Drago. Produced by Dino De Laurentiis; directed by John Huston; associate producer, Luigi Luraschi.

STORY: God creates the earth and all on it, including man in the shape of Michael Parks (Adam) and woman in the form of Ulla Bergryd (Eve). They are permitted to wander through a valley in Paradise and to eat freely of every tree save one. Bergryd is tempted by the serpent to partake of the forbidden fruit, and she persuades Parks to do likewise. They are punished and banished from Eden. She bears two sons, Richard Harris (Cain) and Franco Nero (Abel). At manhood, Nero is a keeper of flocks while Harris tills the soil. Nero sacrifices a lamb which is appreciated by the Lord, while Harris' meager grain offering is not. Jealous and humiliated, Harris murders Nero and is condemned to wander the earth as a fugitive and vagabond with a mark upon him to prevent his slaying by anyone. From Harris springs generations of evil doers. Another son, Seth, is born to Bergryd, and from him eventually descends John Huston (Noah), who finds favor in the eyes of the Lord. He builds an ark on which he boards two animals of every kind as well as his family. All others perish in the flood waters. The family multiplies and one of the descendants is Stephen Boyd (Nimrod) a king, who sets out to build a tower to heaven. The Lord confounds the venture by causing the men to no longer understand each other, and the towers topple as the builders scatter over the face of the earth. When George C. Scott (Abraham) reaches manhood, the Lord urges him to leave for a promised land where a great nation will come into being. He departs with his wife, Ava Gardner (Sarah) and Gabriele Ferzetti (Lot), his brother's son. They prosper in the promised land, but Gardner has no children. Gardner persuades Scott to seek a child through her handmaiden, Zoe Sallis (Hagar). The servant shows contempt for Gardner and demands that Scott bless the boy as his only son, but he delays. When word comes that Ferzetti has been taken prisoner by Scott's enemies, Scott rescues him. The Lord promises that Gardner will bear a son, but the years pass until three messengers come from the Lord to investigate and destroy cities of Sodom and Gomorrah. Gardner has a child, and God demands that Scott take his only son into the wilderness and offer him as a burnt offering. As he is about to kill the boy, the voice of God commands him to halt, decreeing that it is a test which he has passed nobly.

X-RAY: The first 22 chapters of Genesis are to be found in this impressive and expressive film which relates the stories of The Creation, Adam and Eve, Cain and Abel, Noah and the Flood, the Tower of Babel, the Destruction of Sodom, and the Saga of Abraham. Leading consultants of the various faiths have helped with authenticity. Care has been taken to adhere to The Book, yet not to keep the figures purely symbolic. Rather, they are presented as men and women with fears and feelings. In keeping with authenticity, there are "names" in the cast, but they portray parts within the boundaries of the special tale and are hardly recognizable as actors for the most part. Each actor turns in a masterful performance with Scott a standout in a demanding role. Technically, great care and expertise have been combined, and the result is a production that should receive the plaudits of most audiences. From an entertainment viewpoint, the entry emerges as something special with enough action, intrigue, drama, and spectacle to impress the majority of viewers. The direction and production values are most commendable. Color is a definite asset. To sum up, countless millions have read The Book, which means a vast audience is awaiting the picture. The screenplay is by Christopher Fry, assisted by Jonathan Griffin, Ivo Perilli, and Vittorio Bonicelli.

AD LINES: "The Greatest Story Of Them All"; "A Most Unusual And Gratifying Film Experience."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

UNITED ARTISTS

A Funny Thing Happened On The Way To The Forum

COMEDY
99M.

(6619)
United Artists
(Color by DeLuxe)

ESTIMATE: Very funny entertainment.

CAST: Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford, Michael Crawford, Annette Andre, Patricia Jessel, Michael Hordern, Leon Greene, Inga Neilsen, Myrna White. Produced by Melvin Frank; directed by Richard Lester.

STORY: In ancient times in Rome, slave Zero Mostel wants only to be free. He doesn't care how he attains that status, and he talks himself in and out of all kinds of situations and punishments. He belongs to henpecked patrician Michael Hordern and his wife, Patricia Jessel, whose house is guided by majordomo Jack Gilford. Their is also a son, Michael Crawford, who has eyes for nothing and no one but Annette Andre, one of the courtesans in the house next door, owned by Phil Silvers, a flesh peddler dealing in females. Andre has been sold to tough soldier captain Leon Greene, who is on his way to Rome with his men to claim her. The house on the other side belongs to Buster Keaton, an old man who has been away for years searching for his children stolen by pirates. Mostel is attracted to another Silvers' girl, huge Inga Neilsen, who cannot speak. Mostel makes a deal with Crawford. If he gets him Andre, Crawford will see that Mostel has his freedom. Mostel convinces Silvers that Andre seems to have the beginning of the plague. Silvers begs Mostel to take her away, but also warns him that she has been sold. Gilford threatens to tell absent Hordern and Jessel of Mostel's tampering with the innocence of their son, but Mostel blackmails him into going along with the plot. Andre refuses to escape, feeling she must honor the contract that has sold her to Greene. Hordern returns, finds Andre, thinks she is a new servant, and makes a pass. She mistakes him for her purchaser and offers herself after due preparation on his part, which never seems to come off due to Mostel's interference. Jessel returns and gets involved in the comings and goings. She winds up with her husband after being given a stimulating potion. Greene arrives to find all kinds of bedlam and confusion as Mostel tries to save Andre. A wild chariot race brings things to a climax, with Keaton arriving in time to determine that Greene and Andre are really his lost children and brother and sister. It's all right for her then to consider marriage to Crawford, and it looks as though Mostel will receive his freedom.

X-RAY: Fun is the order of the day in these on-screen proceedings based on a hit stage presentation that ran and ran to the delight of viewing audiences. There is no reason to suspect that the reaction of moviegoers will not match that of their counterparts in the legitimate theatre. One farcical scene chases another across the huge screen, and the laughs are many and loud in tribute to the antics of Mostel, Silvers, Gilford, Keaton, and company. It's got a bit of everything besides comedy—romance, bits of action, pretty girls, and even a modicum of suspense (Will everything come out all right? Will the right boy get the right girl? Will duplicity be uncovered? etc.). Performances are played for laughs, and the direction is quite efficient. The production values are extraordinary. The use of color is

another factor in the film's favor. Incidentally, Mostel has gained fame and stature as a stage player, and this entry should establish him as a fine talent for screen roles. The screenplay is by Melvin Frank and Michael Pertwee, based on the musical comedy by Bert Shevelove, Larry Gelbart, and Stephen Sondheim.

AD LINES: "Be Prepared To Laugh Your Head Off"; "Everybody Fiddled While Rome Churned—From Laughter."

Hawaii

DRAMA
189M. plus intermission

(6616)
United Artists
(Mirisch)
(Panavision)
(Color by DeLuxe)

ESTIMATE: Fine entertainment on grand scale.

CAST: Julie Andrews, Max Von Sydow, Richard Harris, Carroll O'Connor, Elizabeth Cole, Diane Sherry, Heather Menzies, Torin Thatcher, Gene Hackman, John Cullum, Lou Antonio, Jocelyne La Garde, Manu Tupou, Ted Nobriga, Elizabeth Logue, Lokelani S. Chicarell, Malcolm Atterbury, Dorothy Jeakins. Produced by Walter Mirisch; directed by George Roy Hill; associate producer, Lewis J. Rachmil.

STORY: At graduation ceremonies at the Yale Divinity School in 1820, Hawaiian Manu Tupou pleads for volunteers to carry the word of God to his heathen island. Religious student Max Von Sydow and a few others offer their services, but one of the requirements for appointment is that he be married and that he take his wife along to inspire confidence among the natives. Rev. Torin Thatcher, dean in charge of selecting missionaries, has a niece Julie Andrews who has been waiting to hear from a sea captain, Richard Harris, for a long time. Thatcher asks Von Sydow to call on her with an eye towards marrying her. The stagecoach carrying him there also brings some mail to Andrews, which Thatcher takes and never delivers. The courtship is awkward, but they are married and sail for the islands with everyone sick on board except for Von Sydow, who believes that his prayers guide them through safely. Tupou's mother, queen Jocelyne La Garde, a huge woman, takes an instant liking to Andrews and demands that she remain and teach her to read and write even though Von Sydow has been assigned to another island. He arranges to switch and tries to take over quickly. He is advised to proceed slowly. He manages to break the engagement of Tupou to his sister, Elizabeth Logue, and he also saves a baby with a birthmark from being killed. He establishes a home for unwanted children. La Garde gives them a girl to help out, and Andrews prevails upon her to give them a piece of land on which to build a church. Later, a ship lands, and the sailors go after the girls, most of whom are willing. The captain, Harris, and Andrews meet, and though she is pregnant, Harris is all for taking her back. She begs to be left with Von Sydow. A son is born with Van Sydow's aid as midwife. As time passes, his reforms better the lot of the natives and raise the moral values of some of the young girls. This arouses the wrath of visiting sailors, and they try to set the church afire. During the melee, Harris again seeks out Andrews and asks her to come back to New England. She refuses even though realizing that the tough existence as a missionary's wife is taking toll of health and appearance. Harris returns to his ship with a willing girl whom Von Sydow tries to rescue. Harris throws him overboard where a shark injures his leg before he is rescued. He is forced to limp from that point on. Three years later, Andrews has given birth to another son and a daughter. Many natives have been baptized but not La Garde because Von Sydow tells her she is living in sin with her brother. As she approaches death, she sends her brother away and is baptized and buried in sacred ground. Tupou is not able to get Von Sydow to ordain him as a minister and reverts back to pagan ways, taking his sister as his wife. Von Sydow calls down the wrath of God on them, and their child is born deformed and drowned. An epidemic of measles spreads through the island, and many die including Tupou. The disease brings about a quarrel between Andrews and Von Sydow. She is fed up with his continual preachings. A year later, Harris arrives with material to build a proper house for Andrews, only to find that she has died. Seven years later, a church representative arrives to ask Von Sydow to go home to another parish, but he refuses after ranting about how commercial the missionaries have become. He is informed that his successor will also become commercial to better the position of the church, and when he refuses to leave, he is ousted from the church. His children are sent home to their grandparents, and he remains to do his work as best he can alone. A native young man with a birthmark volunteers to help him. Von Sydow recognizes him as the baby he saved from death.

X-RAY: A vast difference in locale, subject matter, and peoples places this on a different level right from the outset. The difference is emphasized more and more as time passes, and the plot is further developed. The colorful surroundings of Hawaii are both beautiful and harsh and serve as an apt background for the rantings, ravings, and pleadings of an ordained minister who would carry out the words of the Lord no matter what the circumstances. He believes that he can undo much of the harm that paganism and the ruthless white sailors and traders have done on their visits to the islands, and it is this conflict that makes for high drama. Interest is well maintained on a high level throughout once the story-line grasps viewers, and attention is riveted to the screen until the outcome. Fine performances by the cast and in particular by Von Sydow, Andrews, Harris, etc., are of value in putting the release across. The competent direction and excellent production values assist. To sum up, here is a fine entertainment that is both rewarding and unusual. It should please the majority of viewers even though it will be released on a roadshow basis. The screenplay is by Dalton Trumbo and Daniel Taradash, based on the novel by James A. Michener.

AD LINES: "A Best Seller Is The Basis For One Of The Most Unusual Films Ever Produced"; "Follow Julie Andrews And Max Von Sydow Into An Unknown Land Filled With Drama And Adventure."

UNIVERSAL

Let's Kill Uncle

COMEDY MELODRAMA
92M.

(6623)
Universal
(Technicolor)

ESTIMATE: Okay for program.

CAST: Nigel Green, Mary Badham, Pat Cardi, Robert Pickering, Linda Lawson, Reff Sanchez. Produced and directed by William Castle; associate producer, Dona Holloway.

STORY: Arriving on a tropical island is 12-year-old Pat Cardi, a wealthy orphan, and his escort, police sergeant Robert Pickering, who is to deliver the boy to his uncle and guardian, Nigel Green, a one-time commando hero during World War II. He is to arrive the next day. On board the vessel, Cardi becomes more or less friendly with 13-year-old Mary Badham, on her way for a visit with aunt Linda Lawson on the same island. Lawson warns the children to stay away from a crumbling old hotel and from most of the waters, which are filled with sharks. Green arrives and shows that he is determined to kill the lad and inherit his five million dollars. He even makes sort of a game of it. When Badham learns of it, she too seems slated for extermination. He makes several tries, but they are unsuccessful. Pickering is persuaded to stay a few extra days. During a showdown, the boy and his uncle come to a draw in their efforts for survival and destruction. Green decides to leave the island with Cardi admitting that he'll miss him.

X-RAY: Presumably, this entry is supposed to be a comedy with murder, although one is not quite sure whether the intent for mayhem is serious or not. Nor is one sure of the comedic goal as the situations are not very funny. Neither is the dialogue filled with humour. It's sort of neither fun nor foul, if one may be permitted a pun. Oh, there are moments of suspense, a few chills, and a sampling of thrills. With proper staging, interested exhibitors might put on a show with the film's presentation via a number of gimmicks and tie-ups. Still, it will fit the program with the characterizations fair and direction and production okay. The screenplay is by Mark Rodgers, based on a story by Rohan O'Grady. The use of color is helpful.

AD LINES: "Two Youngsters Face Mirth And Murder"; "Fun And Chills For The Family."

WARNERS

Not With My Wife, You Don't!

COMEDY
118M.

(654)
Warners
(Technicolor)

ESTIMATE: Amusing comedy has angles and names.

CAST: Tony Curtis, Virna Lisi, George C. Scott, Carroll O'Connor, Richard Eastham, Eddie Ryder, George Tyne, Ann Doran, Donna Danton, Natalie Core. Produced and directed by Norman Panama.

STORY: Air Force Major Tony Curtis has gone far taking care of the needs and wants of generals and their wives while trying to please his wife, Virna Lisi, who craves more affection and children. Curtis is bucking for a promotion and has other things on his mind. While attending to a newly-arrived delegation in Britain headed by General Carroll O'Connor, he is suddenly overwhelmed by the arrival of old buddy and flying companion, Colonel George C. Scott, especially after realizing that he has to go to Copenhagen and that he married Lisi while Scott was away during their stint in Korea. In fact, he faked a report on Scott's death at the time. They haven't seen each other in 12 years, and Curtis seems to have reason to be worried and jealous. Lisi and Scott become fast friends once again, and she is almost tempted to become romantically involved. Scott calls a halt while arranging for Curtis to put in some survival duty in the Arctic. Curtis gets through to Lisi, who is disgusted at a lack of romance in his conversation. She informs him that she is considering

(*Continued on page* 5460)

ALPHABETICAL GUIDE TO 25 FEATURE REVIEWS

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Not With My Wife, You Don't

(*Continued from page* 5459)

divorce. He abandons his Arctic mission and heads for Rome, even stealing a jet to get there. Meanwhile, she has been talking about marrying Scott when she is divorced. He suddenly realizes that he doesn't want to get married and is happy to see Curtis, though a bit embarrassed at the circumstances. A fist fight sets things right again. Several years later, Colonel Curtis is back at his apple-polishing job; Scott has become a general and is still a bachelor; and Lisi has twins to keep her happy.

X-RAY: There are some cute bits and some funny scenes in this tale of two Air Force officers in an anything-goes rivalry over Virna Lisi. While the pace is all right, it could have been improved even more with a bit of tightening or shortening. It's got "names" to sell as well as lightness of plot, color, action, romance, etc. Audiences should find it generally pleasant and fairly amusing. The acting is average, and direction and production are suitable. The screenplay is by Norman Panama, Larry Gelbart, and Peter Barnes, based on a story by Panama and Melvin Frank.

AD LINES: "Anything Goes When Two Air Force Officers Battle It Out Over A Girl"; "Fun Galore In The Air, On The Ground, And In The Bedroom."

MISCELLANEOUS

Knockout #2

DOCUMENTARY
50M.

Trans-Lux

ESTIMATE: Good entry for boxing enthusiasts.

CREDITS: Narrated by Kevin Kennedy; produced by William Cayton; Associate producer, Jim Jacobs.

CONTENT: The 25 bouts covered here include ones between Joe Louis and Lee Ramage; Mickey Walker and Tommy Milligan; Jake LaMotta and Laurent Dauthuille; Jack Johnson and James J. Jeffries; Ray Robinson and Hans Stretz; Rocky Graziano and Tony Janiro; Rocky Marciano and Rex Layne; Rocky Marciano and Lee Savold; Marcel Cerdan and Dick Turpin; Sonny Liston and Wayne Bethes; Joe Louis and Pat Valentino; Floyd Patterson and Tommy "Hurricane" Jackson; Sandy Saddler and Flash Elorde; Buddy Baer and Gene Stanton; Randy Turpin and Billy Brown; Floyd Patterson and Roy Harris; Tommy Burns and Gunner Moir; Joe Becerra and Alphonse Halimi; Gus Lesnevich and Freddie Mills; Randy Turpin and Jean Stock; Primo Carnera and Vittorio Campolo; Jack Sharkey and Phil Scott; Tommy Farr and Jan Klein; Marcel Cerdan and Giovanni Manca; and Gene Tunney and Jack Dempsey.

X-RAY: The footage contained herein covers some of the best and better known bouts in ring history, including several controversial ones that caused quite a stir when they were fought. The best of the bouts are presented so what emerges is a fast-moving film that should be enjoyed by the sports fans. The narration is short and to the point, presenting background when called for. Exhibitors who play this should seek to interest sports editors on the papers and tv stations in covering the presentation, and even an ad on the sports pages might be in order.

AD LINES: "Some Of The Best Fights Of The Century"; "Action And Excitement Hit The Big Screen With A Bang."

Women Of The Prehistoric Planet

MELODRAMA
87M.

Realart
(Color)

ESTIMATE: Interesting space odyssey.

CAST: Wendell Corey, Keith Larsen, John Agar, Paul Gilbert, Merry Anders, Irene Tsu. Produced by George Edwards; directed by Arthur Pierce.

STORY: Three space ships are enroute home from a distant planet of the Centaurus star system. Each ship is carrying several Centaurian captives. They revolt on one of the ships, and it crash lands on an unexplored young planet. The flagship, under command of Wendell Corey, returns to the unknown planet in search of survivors. Due to the time paradox, in the three months that the rescue ship has been traveling to the crash site, 18 years have passed on the unknown planet. After landing, a search party led by Keith Larsen and Dr. John Agar finds the now abandoned spaceship. In the meantime, Irene Tsu, a beautiful Centaurian girl, has left the rescue ship and is captured by a young boy who is the sole descendant of the original survivors of the crashed ship. She convinces him to return to the rescue ship, but they are attacked by a tribe of wild men. The search party rescues them, but Larsen, thinking the boy to be part of the attacking group, shoots and leaves him for dead. A volcano threatening to erupt convinces Corey that he should leave the planet, but before he does, Tsu escapes again to find the boy. As the spacecraft departs, the Volcano subsides, and Corey sees Tsu and the boy together. He decides to leave them there to create new culture. As the homeward journey is resumed, Corey officially names the planet. It will be called Earth.

X-RAY: Good special effects and competent acting should make this an audience pleaser. There is nothing new in this story of man's exploration of space and the tricks that the speed of space travel can effect, but the pace is brisk and the directing imaginative. Color is a definite plus. Screenplay is by Arthur Pierce. It can fit in well as part of a science-fiction program.

AD LINES: "What Terrors Does The Unknown Planet Hold?"; "Attacked by Strange Creatures, They Fight For A New Life On A Desolate Planet."

FOREIGN

Marine Battleground

MELODRAMA
88M.

Manson Dist.
(Japanese-made; dubbed in English)

ESTIMATE: Strictly for the duallers.

CAST: Jock Mahoney, Pat Li, Young-Sun Jun, Dong-Gui Jang, Dae-Yup Lee, Bong-Su Ku, David Lowe, Lloyd Kino. Produced by Paul Mart and Sun Won; directed by Man-Li Lee.

STORY: Nurse Pat Li, stationed with an American hospital in Vietnam, is being interviewed by newspaperman Jock Mahoney. As she relates the story of how she became a nurse, the picture flashes back to Korea in 1950. We see a Marine squad landing at Inchon and moving into battle. In the city, they find the orphan child who later becomes a nurse. The men of the platoon adopt her and take her with them into the battle zone. When the action becomes too heavy, young Li is left behind the lines while her adopted "brothers" go into battle. Outnumbered, only two of the group survives. The little orphan, left alone, prays for their survival. The story ends with nurse Li tending to the wounded in the South Vietnam hospital and with the memories of her Marines and Korea still intact.

X-RAY: This story of a nurse's remembrance of war can only be considered a fair dualler. Much of the picture is badly dubbed, and other production values barely make the minimum standard. The name of Jock Mahoney may bring some business, although he only appears in a few spliced-in scenes. Action is okay for those inclined in that direction and not too demanding.

AD LINES: "The Horrors Of War Revealed By A Young Girl Who Lived Through Them"; "Marines Battle For Their Lives In A Chinese Death-Trap."



October 5, 1966 SECTION THREE
Vol. 76, No. 8

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

Sun Glasses For "Fahrenheit"

Universal Pictures and Foster Grant, manufacturer of sun glasses, have developed a far-reaching national promotion tied in with the release of "Fahrenheit 451" starting next January.

Foster Grant has placed four-color full-page ads featuring Julie Christie, starred in "Fahrenheit 451" in eight publications starting in January of 1967 including Life, TV Guide, Good Housekeeping, McCall's or Redbook, Seventeen, Glamour and the Sunday magazine sections of the New York Times and the Los Angeles Times.

Reprints of the ads will be made available for theatre use and Foster Grant is creating special point-of-sale material to be used by exhibitors.

The full page ad of Julie Christie created by Foster Grant, contains six color shots of Miss Christie wearing Foster Grants. The headline which makes the ad appear to be an editorial piece, reads "Isn't that Julie Christie behind those Foster Grants?" The line under the headline says, "None other. She's co-starring with Oskar Werner in "Fahrenheit 451; a Universal release."

The Foster Grant national tie-up is part of the all-out advertising, publicity and promotional campaign being developed for "Fahrenheit 451."

'Never Too Late' Winners

Ed McGlone, of the RKO Palace Theatre in Columbus, Ohio; John Ellison, Jr., of the McDonald Theatre in Eugene, Ore., and Daniel H. Cox, of the Bills Theatre in Moberly, Mo., have won first, second and third prizes, respectively, in the theatre manager's showmanship contest sponsored by Warner Bros. for "Never Too Late."

First prize in the contest is $500; second prize is $300, and third prize is $200.

The winning managers were chosen for having developed the best all-around local campaigns for their respective engagements of "Never Too Late," as well as for their utilization of promotional opportunities offered by Warner Bros. in its national campaign.

Fox Films In 'Ingenue'

The November issue of Ingenue Magazine recommends that teen-agers make "Movie Dates" to see two 20th Century-Fox films, "The Bible and "El Greco."

According to the magazine, "The Bible" is "a kind of National Geographic panorama of Biblical times," in which "personalities are dwarfed by the purely pictural splendor." "El Greco," starring Mel Ferrer, "is a beautiful voyage into the 16th century world of the artist whose mystic master paintings immortalized Toledo, Spain."

Paramount Holds "Is Paris Burning?" Ad-Merchandising Seminar In N.Y.



Billed as Jack, The Ripper's Gorilla, the creature seen here abducting a salesgirl from a store in one of Phoenix's shopping centers, was used recently to promote Columbia's "A Study In Terror" at the Acres Drive-In, Phoenix, Ariz.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor

Paramount recently held a three-day "Is Paris Burning?" merchandising and marketing seminar in New York as the film's score of representatives from across the U. S. and Canada were greeted by vice president Joseph Friedman.

In his welcoming remarks Friedman said: "This is probably the largest task-force of merchandising representatives ever put together in the history of motion pictures and this group undoubtedly will be increased as we open 'Is Paris Burning?' in other cities."

Friedman stated that the roadshow presentation would have about 30 domestic openings by the year's end and that this would increase to 50 shortly after the first of 1967.

The meeting was opened by Bernard M. Serlin, Paramount's field advertising and publicity manager. He explained the general policy-aims of the merchandising campaign on the film and discussed the individual responsibilities of the merchandising representatives to the campaign.

Hy Hollinger and Meyer M. Hutner discussed the film's extensive publicity breaks to date and detailed the plans for the film's first three big international openings in Paris, New York and Los Angeles.

Mort Hock presented the far reaching advertising campaign that has been working for

(*Continued on page EX-791*)



Paramount recently conducted a three-day "Is Paris Burning?" merchandising-marketing seminar at the Manhattan Hotel, New York. Paramount vice president Joseph Freidman is seen addressing the gathering.

Durwood Theatres' Promotion For U's "Torn Curtain" Gets Interest

Universal's "Torn Curtain" provided the opening recently for an extensive promotion launching the picture in its Kansas City engagement. A tie-up between Durwood Theatres, the Hotel Muehleback, Aero Draperies, WDAF Radio and Decca Records provided the basis for a contest with many fine prizes.

These included as first prize a set of custom made draperies furnished by Aero Draperies and valued at $250; a week-end for two, including lodging, dinner and an evening at the theatre, provided by the Muehlebach; 25 prizes of the Decca sound track album and pass to see the picture.

The key to entering the contest was a display in a store front in the Midland Theatre building, Thirteenth and Main Street, a heavily traveled downtown corner. The contestant peered through a poster simulated torn curtain to decipher a puzzle phrase framed in a baby spotlight inside. He sent in the entry to WDAF, which collected them for an 11-day period, then determined the winners. Clues to deciphering the puzzle behind the torn curtain also were given on the air.

The station provided 10 spot announcements daily about the contest, plus numerous station promos urging entry in the event, all done in a Hitchcock-type voice, and credits to the participating sponsors. The arrangement brought attention to the picture and its opening at the Durwood Embassy theatres and nine others in a multiple-run.

The picture broke all records for a multiple-run opening, plus snapping the house record at the Embassy, and went into an extended run in the latter theatre to continue its pace there. The radio contest emphasis was valued for letting the listeners know the picture was playing currently, and keyed with interest generated by advance national publicity.

Faye Dunaway In Esquire

Faye Dunaway, the beautiful screen newcomer appearing in Otto Preminger's "Hurry Sundown" for Paramount, is the subject of an eye-appealing four-page feature in October's Esquire Magazine.



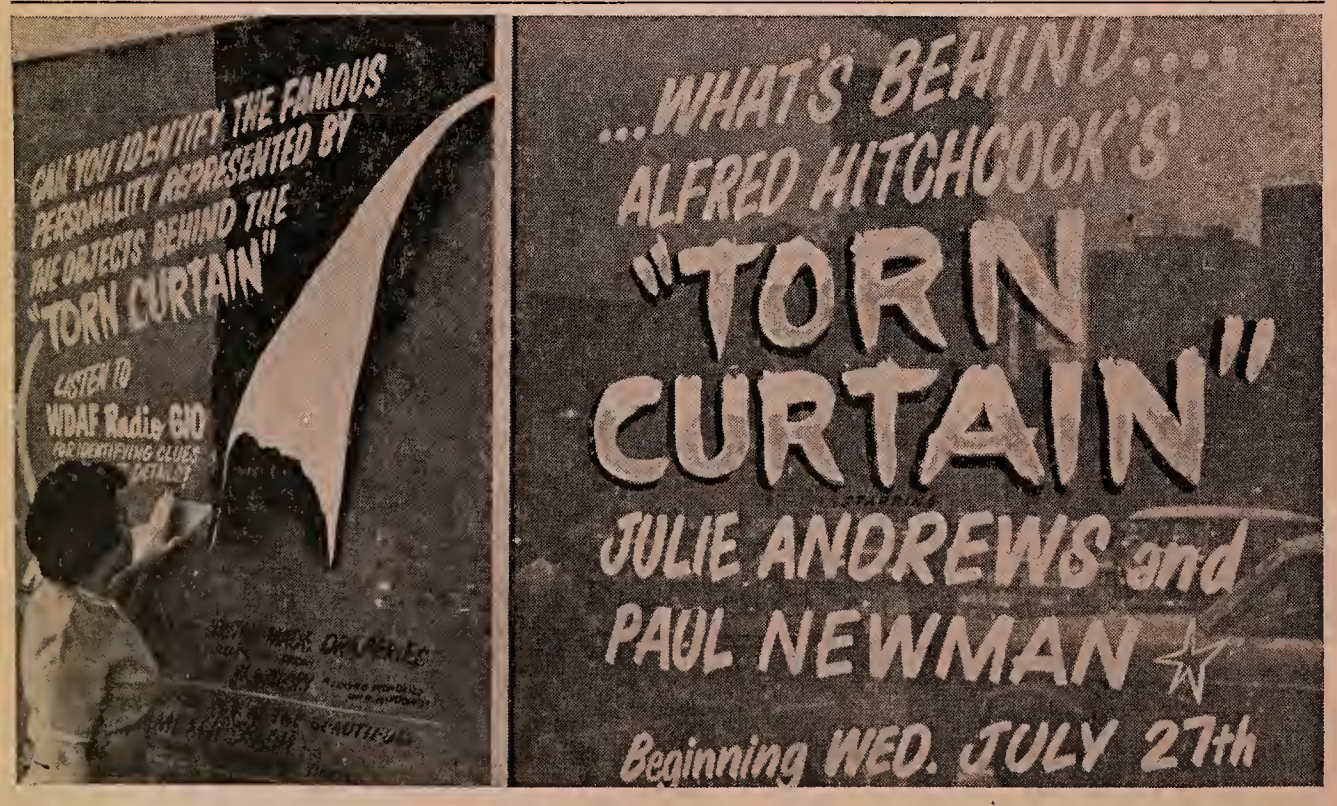
"Miss WNAC" recently promoted Columbia's "The Wrong Box," Sack's Cheri, Boston. She participated in WNAC's on-the-air promotion by appearing on many of the downtown streets distributing small boxes containing prizes to passers-by who recognized her from the radio station's announcements about a special "Wrong Box" contest.

Bond/007 Toy Story

Launching a 750 million child impression campaign in local spot and network television, Campbell-Ewald Advertising announced client Multiple Toymakers' continuing tie-up with the James Bond/007 films in a series of full page ads to the toy trade.

The continuing success of the James Bond Attache set, one of last year's top ten toy sellers, will be amplified by the addition of three new toys; Bond's Assault Raider Kit, Personal Attack Kit and Bond-X Camera Gun.

The consumer campaign will continue on through early Christmas toy selling.



A viewer looks through the storeroom window of the Midland Theatre Building to try to decipher the puzzler inside in a cooperative stunt recently sponsored by Durwood Theatres for Universal's "Torn Curtain" in its multiple run opening in Kansas City, Mo. Valuable prizes went to winners.

The Circus Comes To Town

Using all three rings of hoopla, ballyhoo and showmanship that have always marked the opening of a circus, Columbia Pictures pulled out all the promotional stops for the world premiere of its circus spectacular, "Rings Around the World" in Tallahassee, Florida. The premiere of the Don Ameche starrer at the Florida Theatre, will serve as the framework for future campaigns across the nation.

Premiere activities and the events leading up to the world opening were developed by a special exploitation team headed by Ken MacKay, who has been retained to co-ordinate exploitation activities for the film. Working out of Columbia's home office, the team organized its campaign around activities that can be restaged for maximum impact in all market areas. Following the premiere, the team will concentrate its efforts in the Milwaukee area where "Rings Around the World" will be opened next.

The Tallahasse premiere marked the first time that the city has staged a world premiere and was sparked by a Chamber of Commerce invitation to Columbia earlier this year to hold the film bow in the Capital City which is circus-minded via its Florida State University Circus and the Tallahassee Tumbling Tots.

Personal apearances by Don Ameche and producer Gil Cates; participation by Governor Haydon Burns, Mayor Bill Cates, civic groups and social orders; a football stadium promotion; shopping center tours; news media interviews and a gala circus street parade were among the highlights of the film premiere.

Radio and TV promotion stemmed from live and taped interviews at stations WTAL, WONS, WMEN and WTNT. FSU, with a student enrollment of 14,850, lent all-out support. Fraternities also furnished members made up in clown face to distribute 5,000 imprinted balloons and 25,000 heralds in heavily populated areas.

Civic groups and fraternal orders shared the promotional spotlight with a concentrated calendar of social affairs. The Elks, besides sponsoring the premiere, honored Ameche and Cates at a dinner, while a Kiwanis luncheon and Chamber of Commerce reception headlined the duo. The Quarterback Club, comprising sports-minded business and civic leaders also hosted Ameche and Cates with press in attendance. FSU's radio-TV school was addressed by Cates, who also judged a student circus poster contest conducted on grammar, secondary and college levels in the theatre lobby.

Additionally, premiere day activities featured extensive merchant-theatre co-operation. Ameche and Cates toured the shopping centers and heavy retail areas whose merchants participated in the Circus Sales Days, marked by a special section of the Tallahassee Democrat themed to "Rings Around the 'Fall Fashion' World."

Governor Burns cited Ameche before all state press and wire services who were on hand since the presentation took place moments before the cabinet meeting at the Capitol building. In the evening, Ameche, Cates and Mayor Bill Cates headed a circus-style parade —brass band, fife and drum corps, motorcycle escort, local luminaries, clowns, and acrobats— from the State Capitol to the Florida Theatre, where the press was on hand for lobby interviews and the producer and star addressed the premiere audience from the stage.

Prior to Ameche and Cates' arrival, the Florida Theatre was center ring for a galaxy of old-time circus-laced ballyhoo. A circus barker attired with straw hat, cane and carni-

(*Continued on page EX-792*)



At the recent anniversary of 20th Fox's "The Sound Of Music" at the Capitol, Cardiff, Wales, the Minister of State for Wales George Thomas, MP, assisted Mrs. Myra Franklin, who was seeing the film for the 500th time, in cutting the birthday cake as manager W. A. C. Hall looked on.

Manual On 'Bolshoi'

Paramount Pictures has created a special Press Service kit of stories, stills and information on the film "Bolshoi Ballet 67." In addition to all the regular press and field outlets, this unusual merchandising manual is being sent to dance companies, schools and dance and opera groups across the United States.

Paramount

(*Continued from page EX-789*)

the film and told of the future phases that would be developed. Mike Weinberg presented the assembled representatives with specially-created publicity kits for local planting on the film and also with a unique Care and Handling Manual that takes advantage of the many merchandising and marketing aspects to the film.

A round table discussion of merchandising ideas and plans highlighted the second day of the seminar.

Following lunch the seminar saw the theatrical trailers, cross-plug trailers, group sales trailer, television featurettes, TV spots and other film material that has been prapared for "Is Paris Burning?" and were told it is all now available for local use.

Later in the afternoon, Phil Issacs, Paramount's U. S. and Canadian sales director for special attractions, detailed the overall theatre policy program that has been set for the road-show release.

Everett Olsen, Paramount's cooperative advertising manager, explained the company's policy in this area for the gathered merchandising representatives.

Also discussed at the meetings were the music and paperback book tie-up that will be working nationally for the motion picture.

Gill Witzing, promotion manager of Pocket Books, stated that a special motion picture paperback version of the best-seller by Larry Collins and Dominique Lapierre had been created and was now ready for immediate distribution.

Charles Burr, of Columbia Records, announced that the film's original soundtrack album of music composed and conducted by Oscar-winner Maurice Jarre would be in the nation's record stores in advance of local openings and that the Columbia Record company would also put out instrumental singles of the film's music for added promotional value.

British Showmanship

By Jock MacGregor

To mark the installation of 70mm equipment and a road show of "Those Magnificent Men and Their Flying Machines" at the Gaumont, Norwich, Ray Cossey was determined to let everyone know just what was involved. First he arranged for the BBC's special TV program for transmission to the East Anglia area to visit the theatre and shot the equipment and then to show viewers the difference between actual reels of 70mm, 35mm and 16mm. He next decided to call on the local aero club airfield to see if any angles could be worked out and found that the chief flying instructor, Taffy Rich, had a list of screen credits as long as his arm—"The Blue "Max", "The Train", "633 Squadron", "Judith". But better still he had flown the aircraft in "Mag Men." Before Cossey knew where he was he was airborne in a flying machine discussing tieups for his campaign. Taffy was a natural for the press preview and good local angle stories appeared to bolster the reviews and Anglia, the commercial TV station took special notice. A unit visited the airfield to film Taffy in action and a four and one-half minute coverage resulted and this was backed with three and one-half minutes clips from the actual film went out on the opening night to make what is claimed as the "best ever free TV coverage to be given to a local theatre booking".

To coincide with National Nature Week, B. H. Waters, of the Odeon, Stroud cooperated with the Gloucestershire Trust for Nature Conservation and screened programs of nature shorts on two mornings. A 14¢ charge was made and 30 schools were contacted. The nearby Wildfowl Trust which was featured in one was a natural source for display material and while its honorary director Peter Scott, the celebrated naturalist, was unable to attend a screening the controller Brigadier C. E. H. Sparrow—yes, that really is his name—did and answered questions about the film. Nearly 1000 children attended and excellent prestige public relations press coverages including a full composite page spotlighted the theatre and manager.

With the idea of mounting a "Remember This One?" contest when the appropriate film came to the ABC, Sidcup, A. A. Allen has been collecting the most attractive one sheet posters. It proved a boon when on a Thursday at noon he was told that his program opening on Sunday had been cancelled and "Tom Jones" was replacing. He "robbed" this collection and with the aid of a local signwriter had an effective foyer display mounted by six pm. The distributors material did not arrive till the following morning. The collection would appear to have decided possibilities and an idea for other theatres with adequate storage space. With plenty of warning of his "That Darned Cat" booking, Allen mounted a comprehensive campaign and reports a foyer stunt which caused considerable laughter from patrons entering the theatre. A large sack containing a tape recorder with cat noises, specially prepared by a friendly film studio sound editor from the effects library, was placed by the sales kiosk. Nearby was a framed poster reading: "Be Here Next Week When We Let "That Darned Cat" Out Of The Bag—It's Walt Disney's Funniest Picture Ever!" The recorder was played constantly during busy periods, major breaks, etc. A foyer display of cats foods promoted a contest in which patrons were offered pet food as prizes for the longest list of words with "cat" in them. The local paper sponsored a contest inviting readers to send to the theatre unsual names for their pet cats. A photo of the winning feline and owner at the theatre was carried in the following week's edition.

There was no significance in John A. Dixon getting 12 "excellent and varied tieups", to quote his report, ranging from music stores to bridal gowns and honeymoon holidays when the 12 year old "Seven Brides for Seven Brothers" was revived at the ABC Chesterfield.

Clive Jones, Palace, Lancaster, would appear from his campaign reports to be a family man. His wife is often mentioned as contributing as she did by making without cost to the theatre the mermaid's tail for a dancer to wear as a foyer and outside stunt to boost "The Glass Bottom Boat'. He also obviously lays enormous stress on his relations with the ABC minors attending his Saturday morning cinema club. When on his summer vacation he sent a 6′ 8″ x 3′ outsize postcard addressed to the ABC Minors, Palace Cinema Lancaster, with the message "Having a lovely holiday See you soon! Uncle Clive" for displaying on the stage. At the beginning of the following week's show his assistant, Peter C. Wiltshire, announced that he had not yet returned to a disappointed audience. Then during a suitable break in the program he appeared at the back of the stalls on a bicycle. He wore a colorful sombrero, dark glasses and a rucksack on his back and cycled down the aisle shouting "I'm back, I'm back!) to the accompaniment of cheers from the youngsters. The wife also came up trumps when the Minors Club celebrated its 16th birthday and baked a cake in the form of a train with three "wagons" filled with candy. This was presented on the stage to the nuns and children of the Nazareth House.

H. T. Bolton playing "Boeing" at the ABC, Woolwich, South East London, persuaded a leading department store to devote their main window to their Antler luggage, credits and streamers and mounted a reciprocal display in the theatre foyer. Pickford, travel agent, promoted a holiday snapshot contest with invitations to the theatre as prizes, with an eye catching window display. For MGM's "Patch of Blue" and "Made in Paris" unit program a drug store offered a box of French soap each evening to the first lady who produced any item bearing the legend: "Made in Paris." This was announced by a poster and the prize was claimed each night.

With a large number of his members living on two outlying housing estates J. H. Thorne, of the Odeon, Bridgewater, has arranged for two double decker buses to collect and return them home after the show. He has also organized a girls netball team and boys football team to play matches against the 11 mile distant Gaumont, Taunton, managed by Mr. Pearce. Thorne has also run fancy dress and painting contests and painting exhibitions. All activities have received press coverages.

"Hawaii" Paperback Reprinted

The movie souvenir edition of "Hawaii," published by Bantam Books in connection with the release of the film version of James A. Michener's international best-seller by United Artists, has met with such an enthusiastic reception from the public that the initial printing of 200,000 copies has been completely exhausted within 30 days. Bantam has ordered a huge reprinting to be rushed to paperback outlets across the nation to meet the extraordinary demand.

This special "Hawaii" edition is making publishing history. The first printing was double the number ordinarily issued for a potential paperback best-seller, and the current reprint is five times the usual quantity. Moreover, given the book's runaway sales, another reprinting is now under consideration at Bantam.

Cue Club For 'Paris'

Paramount's "Is Paris Burning?" is the first reserved-seat motion picture to be offered to potential subscribers to the newly-organized Cue Magazine Theatre Ticket Club.

This is the first season for the new Cue Theatre Ticket Club and the first roadshow film presentation they will be offering their membership is "Is Paris Burning?" which has its gala performance at New York's Criterion Theatre November 9 for the benefit of the Alliance Francaise.

This is the second new theatre club program to offer "Is Paris Burning?" to its members, the other being the new Gimbel's Theatre Club of the famous department store chain.

Circus

(*Continued from page EX-790*)

val costume speiled before the box-office. The lobby was the scene of a trained pet contest for kids, while other youngsters cleaned up the theatre front for free tickets—paralleling the old days when kids toted water for the elephants and were rewarded with Annie Oakleys. Local dance schools also were tied in with an acrobatic dancing contest, and newspaper delivery boys participated in a "best clown face" contest, sporting their make-up while making deliveries during the week.

The "Rings Around the World" premiere benefited the Elk's Children Hospital, and generated reams of publicity for the territorial release of the film throughout the state.



MGM's "Miss Hotel Paradiso" and the conscience box idea suggested as stunts that theatres may easily duplicate in promoting the film.

MGM has suggested that a stunt that any theatre can duplicate locally is the "Hotel Paradiso Conscience Box." This is an empty carton to be placed in the lobby marked with a sign "Drop your hotel loot in MGM's 'Hotel Paradiso' Conscience Box." If you have thoughtlessly taken towels, bed-linen, ash-trays, keys, etc. from any hotel drop them in the 'Conscience Box.' MGM, producers of the new comedy, 'Hotel Paradiso,' will return them—No Names Required."

A local application of the "Miss Hotel Paradiso" stunt might be a tie-up with a newspaper, there would first be a "search" for the local "Miss Hotel Paradiso." This would yield advance publicity values. Thereafter by way of any available IBM machine or other computer a date-mate is sought, who would have to be her approximate age, according to the card-data obtained. The local winner would win, additionally, merchandise, perhaps a wardrobe, adequate for a date on the town with the local "Miss Hotel Paradiso"—all of it promoted. Other prizes for the winning date-mate could be dinner at a top hotel, theatre or night club or movie, whatever entertainment is available.

Sailors Go For "Hot Seat"

Recently it was reported in the MOTION PICTURE EXHIBITOR's local pages under Memphis: "Mr. and Mrs. Sidney Jolly have an unusual and successful promotion going for the Strand, Millington, Tenn. This small west Tennessee town is mostly a large Navy base, and the recently remodeled Strand is making a special effort to attract the sailors. Each Wednesday night, a game called "Hot Seat" is played. Each seat in the house is numbered, and three lucky seat numbers are selected. The first prize is $25; the second a $5 book of tickets; and the third is for service men only, a free telephone call to anywhere in the U.S."

Subsequently, North Mississippi Amusement Company's Leon Roundtree advised that the game got off to a slow start with the money and the tickets meaning little. The injection of the free telephone calls is what is drawing the sailors.

This is just another example of how a small promotion can pay off with the injection of something that will attract.



Twenty-five potential Rembrandts from the New York Police Athletic League's Duncan Center Branch lined up their easles recently in Duffy Square to recreate the world's largest sign for the 20th Century-Fox film "The Bible." Winners of the competition sponsored by the Bronx Elks were awarded Savings Bonds for their artistic efforts.

For Theatre-

Tested and Approved

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write to Exhibitor Book Shop!

Actual sample sheets of all "Plus Services" will be sent on written request

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

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NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

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PHOTO BLOWUPS

PHOTO BLOWUPS. Fast nation-wide service since 1899. Quality, low prices. Price list on request. STITES PORTRAIT CO., Shelbyville, Indiana.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

THEATRES WANTED

TO LEASE, now operating, with option to buy within 90 mile radius Philadelphia, 600 to 800 seats. BOX 301, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

WANTED: Aggressive, reliable showman to top salary, fringe benefits, advancement possibilities. Replies strictly confidential. Send full resume with photo to **BOX A928, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

TOP CALIBRE theatre manager available New York area. 42 years old, twenty years experience. Tops in promotions, advertising, publicity, maintenance. Excellent references available. **BOX B928, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: Experienced manager for part-time evenings and full days weekends. Ideal for two job setup. Nassau County, L. I. resident preferable because of accessibility. **BOX C928, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER WANTED for lively art theatre in Philadelphia. Good opportunity for man who knows and cares about film art. Write **NEW STRAND, Box 91, Lambertville, N. J. (921)**

OPENING AVAILABLE in Detroit area for indoor, drive-in, concession managers and assistant managers. Write qualifications and send photo to **DICK KLINE, Livonia Mall Shopping Center, 29584 Seven Mile Rd., Livonia, Mich. 48152. (921)**

ASSISTANT MANAGERS and management trainees for expanding General Cinema Corp. training program. Immediate openings, full benefits. Write: **M. SELVER, General Cinema Corp., 239 Huntington Ave., Boston, Mass. 02115. (921)**

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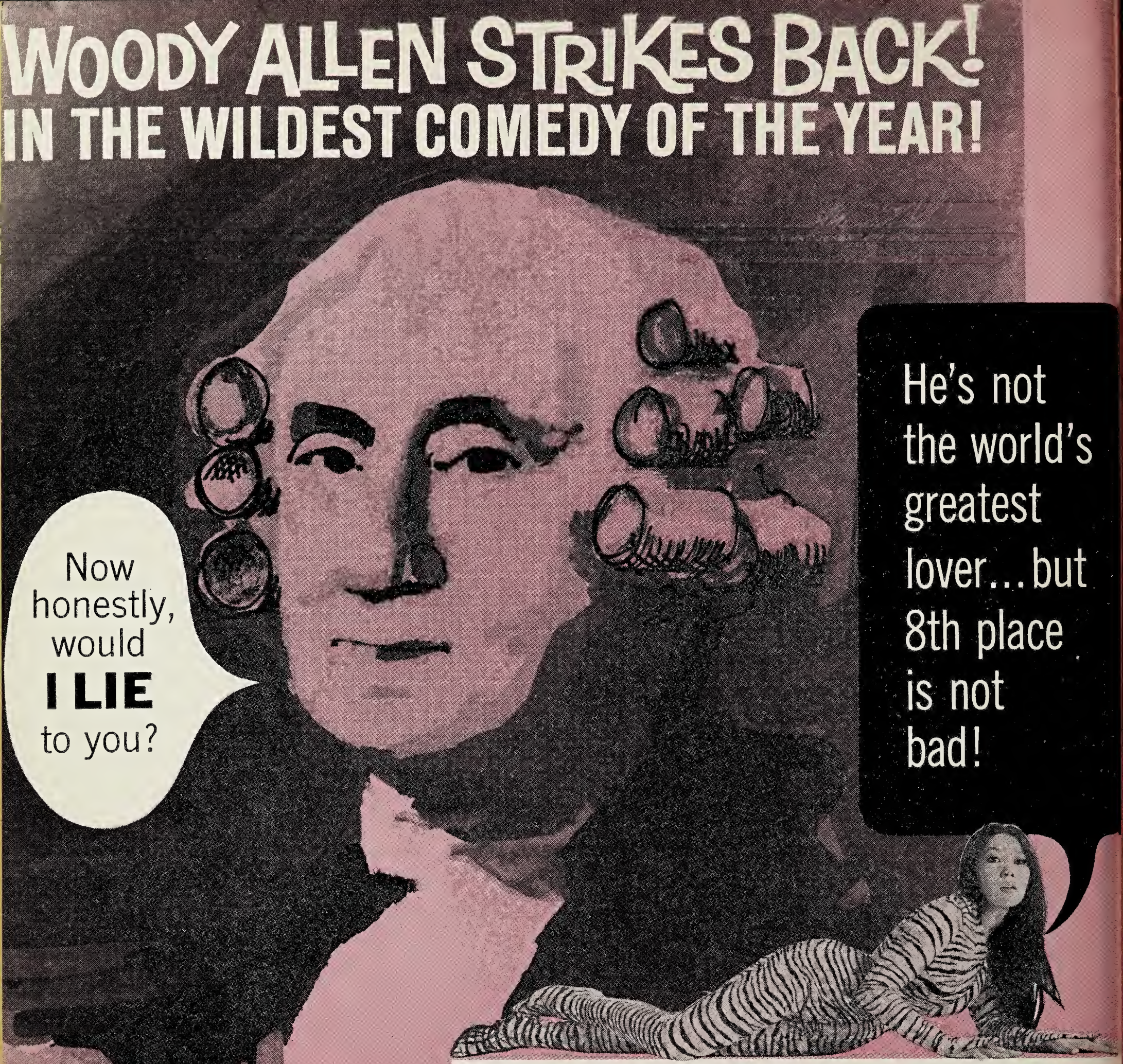
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MOTION PICTURE

EXHIBITOR

OCTOBER 12, 1966 Volume 76 Number 9

IN TWO SECTIONS • THIS IS SECTION ONE



Valenti Predicts New 'Golden Era'

(See Page 6)

Physical Theatre-Extra Profits Dept.

As the motion picture industry strives for increased public awareness and respect, the efforts of the lady pictured here take on new meaning and importance. She is Mrs. Margaret Twyman, head of the community relations division of the Motion Picture Association of America, who has earned the plaudits of the entire industry.

AN ATMOSPHERE OF HOPE • • • *see editorial—page 4*

AN EXTRAO

...has taken place

in 10 cities, where showmen of the United States and Canada, and their families, have experienced a motion picture from Walt Disney that has touched their lives in a very special way.

These people, some 2,000 in all, attended Exhibitor Family Previews of an extraordinary new motion picture, "Follow Me, Boys!", and were told of the unprecedented marketing plan that will support it. Both the picture and the plan were received with overwhelming enthusiasm.

Just as the picture has become part of their lives, the EXHIBITORS have become a part of the team that will put the marketing plan into operation.

We thank them, we salute them, and we look forward to working with them in bringing this extraordinary entertainment experience, Walt Disney's "Follow Me, Boys!", to moviegoers everywhere!



WALT DISNEY'S *Follow*

starring FRED MACMURRAY · VERA MILES · co-starring LILLIAN GI

Screenplay by LOUIS PELLETIER · Based on the book, "God and My Country" by MACKINLAY KANTOR · Co-producer WINSTON H

AN EXTRAORDINAR

DINARY EVENT



...will take place

on Tuesday evening, December 13th, in some 200 cities throughout the United States and Canada, when more than 250,000 invited guests will share "An Evening With Walt Disney."

They will comprise the first public audience to experience Walt Disney's extraordinary new motion picture. They will encompass a cross-section of the entire population of North America.

When "Follow Me, Boys!" touches their lives in a very special, personal way, they will carry the message to millions of movie-goers... their friends and neighbors...in a ground-swell of word-of-mouth, that a wonderful experience awaits them when they see "Follow Me, Boys!" at Christmas.

We of Walt Disney and Buena Vista wish to thank our Exhibitor friends of the United States and Canada who will act as Walt Disney's hosts for "An Evening With Walt Disney."

Me, Boys!

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THIS CHRISTMAS AT RADIO CITY MUSIC HALL

MOTION PICTURE!

The Trade Paper Read by Choice—Not by Chance

MOTION PICTURE EXHIBITOR

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

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Volume 76 • No. 9 October 12, 1966 Our 48th Year

AN ATMOSPHERE OF HOPE

THE ATMOSPHERE of a national convention is always noisy and exciting. When it is the first such meeting of a new and influential organization, that excitement is increased many times. The nation's showmen meeting in New York under the banner of the National Association of Theatre Owners operated in just such an electric atmosphere.

At such a time, hope runs high and all things are possible. A natural optimism and hope for the future ran through most of the major addresses delivered at the NATO meetings. This is as it should be. Showmen, however, are also businessmen and realists, and so the convention came to grips with serious problems as well as rosy predictions.

NATO, according to newly elected president Sherrill Corwin, needs the financial support and active participation of every theatreman if it is to effectively cope with the many problems facing exhibitors today. Factional disputes and regional differences must take a back seat, and that is easier said than done. Other dark clouds on the horizon also appear. The long-awaited Justice Department probe of blind bidding and other unfair business practices seems as remote as ever. The bidding situation everywhere continues to deteriorate, and the buying and selling of motion pictures take place in an atmosphere of deepening suspicion and distrust. This is fact, not conjecture, and the situation shapes up as one of NATO's thorniest problems.

New sales gimmicks are introduced by one company and then quickly copied by others. Established patterns of clearance between theatres are destroyed, and amended contracts compound the confusion. One distributor insists on the right to remove a picture as few as five days before playdate, but at the same time severely curtails the exhibitor's power to operate his theatre in what he considers to be a sensible and business-like manner.

Where once there was order in playoff, runs, admission prices, etc., now there is chaos. Admission prices, for instance, fluctuate by necessity as exhibitors struggle to stay in business, helping a few theatres but driving away business in many more.

Contracts require guarantees, extended playing time, and other considerations that in many cases make it impossible for the theatre to show a profit for the engagement.

MOTION PICTURE EXHIBITOR has been focusing attention on these problems and has been reluctant to call for government intervention. It seems, however, that this may be the only course left, and so the unpardonable delaying tactics of the Justice Department, Federal Trade Commission, and other agencies that might act become doubly discouraging.

The price of film over the past several years has increased far more than during the entire decade before that. A shortage of quality product maintains a seller's market and keeps exhibitors generally from sharing in an economic upturn that has affected just about every other major American industry—including film distribution and production.

These also are the causes of a sharp decline in trade paper advertising throughout the industry. One advertiser put it quite candidly: "Why should we spend money advertising pictures when we can't keep up with the demand for our pictures as it is?" Executives who should know better treat the industry as though it were a short-term operation to be bled white and then discarded.

Nowhere is the industry's confusion more evident than in the manner in which films are presently released and played off. A picture used to open in Radio City Music Hall, which had clearance over the entire country and still maintains clearance over theatres 500 or more miles away.

Under the new selling system, first run theatres are sold day and date with many other theatres in the same area. These multiple engagements are seemingly selected at random, assuring bad feeling and threats of law suits on every front.

Playdates must be specified, and if a first-run exhibitor is booked for those dates, the picture is available to be picked up by what was once a subsequent run situation. That is why we run into the ridiculous situation in city after city where just about every theatre is considered a first-run situation, with pictures having absolutely nowhere to go after their early date. It is not hard to see the havoc such practices are wreaking.

All you have to do is talk to an average moviegoer who knows nothing about the way in which film sales are consummated. All he knows is that suddenly all the theatres in his area are playing the same picture and that if he misses it now he just won't see it. Why does the motion picture industry allow such a situation to develop, he asks, and there is no sensible answer.

NATO must come to grips with these problems, and exhibitors must sense the urgency for action. The new organization faces a multitude of difficult tasks in the months and years ahead. Unity among exhibitors was a magnificent goal, but the formation of NATO was just the first step. Unity of purpose must also be shown in areas dominated too long by selfishness, greed, and cut-throat competition.

NATO has been blessed with a powerful and intelligent leadership team. They will work long and hard to develop meaningful and forward-looking programs. Marshall Fine did a great job to start NATO moving, and Corwin will carry on. However, they can only go as far and as fast as the support of their membership will allow. NATO convened in an atmosphere of hope. May the days ahead see many of these hopes realized.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Morris E. Lefko, MGM vice-president and general sales manager, became a grandfather for the second time when a son, **Robert Allan, Jr.,** was born to **Robert and Cynthia Lefko** at Mt. Sinai Hospital, New York.

United Artists vice-president **James R. Velde** became a grandfather for the first time when a daughter, **Jennifer Teis,** was born to **Mr. and Mrs. Thom Velde** at New Rochelle, N.Y., hospital.

Obituaries

Moe Balsom, 65, Cheektowaga, N.Y., well known orchestra leader and pianist, died in DeGraff Memorial Hospital, North Tonawanda. His career spanned the vaudeville era, and he played with Shea's Buffalo orchestra.

J. H. Goldberg, 75, veteran of the motion picture and metal industries, died in Chicago. He was an original member of Motion Picture Operators Union Local 110.

Henry L. Needles, 80, retired Hartford district manager for Warner Brothers Theatres, died in Connecticut's capital city.

Samuel Solomon, 66, retired manager of the Midway, Camden, N.J., died at County Manor Nursing Home, Toms River, N.J. He is survived by a brother.

Emil F. Ulicny, 83, who owned theatres in northern New Jersey including the Grove, Irvington, died. He leaves two sons and six grandchildren.

Columbia Net Rises

NEW YORK—In a highly favorable earnings report, Columbia Pictures reported a net profit for the fiscal year ended June 25 of $2,292,000 or $1.11 per share, compared with previous year's profit of $2,024,000 or 97 cents per share.

"STAR SPANGLED REVUE"

"Hollywood Star Spangled Revue" salutes 25 years of U.S. Savings Bonds, with emphasis on the magnificent job done by the motion picture industry in support of Bond drives.

Produced in Technicolor under the personal supervision of Jack L. Warner, it features Bob Hope, James Stewart, Herb Alpert and the Tijuana Brass, Phyllis Diller, Joanie Sommers, and the Radio City Music Hall Rockettes.

It deserves a wide playoff, and exhibitors can take pride in their participation in Bond-selling efforts, recognized in the short subject by a presentation to NATO President Sherrill Corwin. Someday, perhaps the government, via the Justice Department, will return the favor and do something for exhibition.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., OCT. 10

Para.-Tors Deal Includes All Entertainment Media

NEW YORK—Paramount Pictures and Ivan Tors have arrived at a far-reaching agreement for production of future motion pictures and television shows, it was announced by president George Weltner.

The agreement, which is seen opening up many new avenues for Tors' company and Paramount in theatrical and tv production, licensing and merchandising, is one of the most important of its kind ever set by a major motion picture company with an independent producer, according to the announcement.

Under the arrangement, Tors will bring to bear the maximum resources and manpower of his own company, Ivan Tors Films, including the $3,000,000 four-stage Ivan Tors Studios in North Miami, Florida, for the production of from eight to 10 feature films. In addition, Paramount acquires theatrical distribution of four feature films prior to their previously contracted tv showing, plus an interest in any tv series and any licensing and merchandising tie-ins developing from all Tors-Paramount films.

Paramount's agreement with Tors "gives our company a strong foothold in the ever-growing market for entertainment attractions of broad audience appeal," Weltner said. "We have every reason to believe that in his new association with Paramount Mr. Tors will surpass even his own extraordinary past record of being the only Hollywood producer to have made seven successive television pilots and sold all seven. These include the two current high-rated network shows, "Flipper," in its third year on NBC, and "Daktari," in its second year on CBS, as well as "Sea Hunt," the nation's highest rated syndicated show for many years.

"Along with his own remarkable personal talents as a producer-director, Mr. Tors brings with him into the Paramount fold one of the most flourishing and dynamic production organizations in the industry, equally at home in both television production and feature film making—a youthful independent company which has had explosive growth over the past four years.

"Through his television shows and feature pictures Tors has developed a large and loyal following among all age groups. In his new affiliation with Paramount, we hope the name of Ivan Tors will become even more prominent as a foremost supplier of films and tv series in his unique area of operations, the exciting and adventurous world of nature and science."

Tors declared, "I am deeply gratified by this affiliation with Paramount as it moves forward under vigorous and stimulating leadership toward new goals designed to match its greatest peaks of progress."

Two of the feature films embraced in the agreement, are now before the cameras. These are "Cowboy In Africa," shooting in East Africa and "Gentle Ben," being filmed at Ivan Tors Miami studios and Palm Beach, Florida.

BROADWAY GROSSES

"Bible" At Capacity

NEW YORK—20th-Fox's "The Bible" continued to set the pace in the Broadway first runs.

"KALEIDOSCOPE" (Warners). Radio City Music Hall did $100,000 from Thursday through Sunday, with the third and final week going to $148,000.

"THE BIBLE" (20th-Fox). Loew's State for the second week maintained capacity at $63,900.

"DR. ZHIVAGO" (MGM). Capitol garnered $23,500 for the 42nd week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $30,000 for the 84th week.

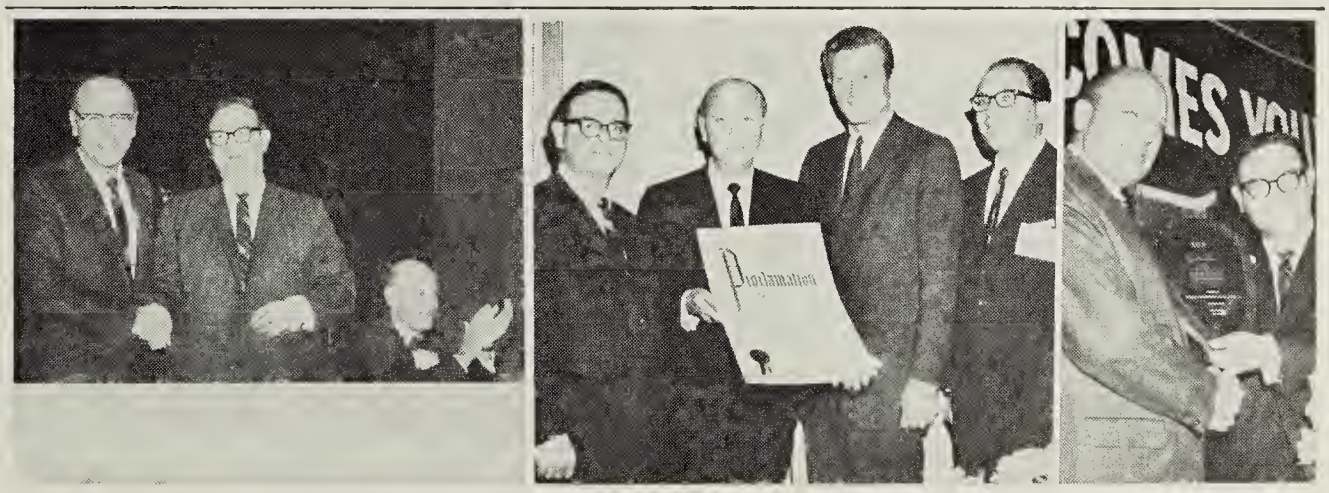
"BUTTERFIELD 8" (MGM) and **"CAT ON A HOT TIN ROOF"** (MGM). Victoria with these reissues took $7,500 for the eighth and final week.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $21,400 on the 16th week.

"KHARTOUM" (UA). Warner Cinerama did $13,000 on the last four days of the 13th week.

"ALFIE" (Paramount). New Embassy reported $16,000 for the seventh week.

"DR. NO" (UA) and **"GOLDFINGER"** (UA). Astor, with reissues, did $13,000 on the second week.



At the first National Association of Theatre Owners' convention at the Americana Hotel, New York, recently were left to right, Sherrill C. Corwin, president; Marshall H. Fine, now a member of the executive committee; and Lawrence Alan Tisch, general convention chairman; Fine; Corwin; New York's Mayor Lindsay with his proclamation for "Movie Month"; Richard Brandt, New York, now a director-at-large; National Screen Service president Burton Robbins receiving a NATO plaque from Fine.

Valenti Sees "Golden Era" Ahead

Record NATO Convention Concludes With Festive Banquet; MPAA President Seeks Support For Code

NEW YORK—Walt Disney was honored as "Showman of the World" at the banquet which ended the National Association of Theatre Owners convention at the Americana. Sophia Loren received an award as "Star of the Year." "Director of the Year" award was conferred upon Mike Nichols. Michael Caine was named as "Star of the Future." The final banquet was hosted by Coca-Cola Company.

Other items not covered in MOTION PICTURE EXHIBITOR's convention issue last week were remarks by Jack Valenti, president, Motion Picture Association of America, at the distributors luncheon at the NATO convention, and an appeal by Stuart H. Aarons, house counsel of Stanley Warner Corporation, to "continue your magnanimous support" of the Will Rogers Hospital.

Valenti promised a "new golden picture area" with the prophecy held to be "the result of excellence."

"More and more people are going to the movies," he said. "The U.S. Department of Commerce estimates that by the end of 1966 the total boxoffice receipts at theatres throughout the U.S. will surpass $1,000,000,000. By the next 10 years, the boxoffice figure will almost double. Today, the gross national product of the U.S. is running at an annual rate of $732,000,000,000. By 1975 it can rise to the unheard-of total of $1 trillion."

Valenti said that "if the boxoffice percentage of personal consumption merely continues at the present rate of 0.22 per cent, there is large reason to expect a total boxoffice of $1,500,000,000.

"There is larger reason to expect that percentage to increase," he told the theatre men, "because the increase in population of moviegoing groups will be impressive by 1975. In the next 10 years, the 15–19 year old age group will rise to 22 percent. And the 20–29 year group will soar by 47 percent."

It was pointed out that "this will be an educated group" that "will have more money to spend" and that "will, if the vision of some wise observers comes true, want to spend some of that money on movies."

The facts were seen as "already clear on one point—that excellent movies draw ever-increasing audiences."

In further support of his prophecy, Valenti noted that in the five years from 1952 through 1956, four pictures earned world-wide film rentals of $25,000,000 or more, with the number increasing to seven in the next five years, 1957 through 1961, and to 13 in the five years from 1962 to the present.

"I have asked us to reach toward the summit of excellence," said Valenti. "I realize, however, that while our eyes are on the stars we must remain mobile on earth so that we may steer our way through the many economic and other obstacles which beset us in the competitive world."

Valenti asserted that he was unable to "dislodge" from his heart "the passionate feeling that excellence in the motion picture art is rising, ever rising.

"From a new breed of motion picture producers, both veteran and young directors, both writers and actors, there is a tide of lifted expectation—a new fever and zest for quality," he added.



Jack Valenti, president, Motion Picture Association of America, is seen at an Association of Motion Picture Theatre Owners' convention luncheon with president Sherrill Corwin and Henry (Hank) Plitt, Chicago, Balaban and Katz president, who was luncheon chairman.

Valenti told his listeners that "we are tied together, you and I, exhibitor and producer, in a common cause whose summit is reachable and whose objective is valuable.

"Our objective," he said, "is the advancement of what is good and desirable in the motion picture art and entertainment."

The new Production Code was said by Valenti to be "our rostrum for excellence." He said that "from this rostrum can and should go forth motion pictures to capture the interest and enjoyment of moviegoers the world over."

Asserting that the revised code "is founded in honesty," Valenti voiced the belief that "it will live the same way."

"There is no reason," said Valenti, "why the screen should not explore, probe and search out the problems and the promise of our times. Why should subjects found in daily newspapers, in magazines families read, and indeed in the conversation of the classroom and the living room—why should these subjects be barred from the eye and the ear of the

(*Continued on page* 9)

AA Incentive Plan Set For Branch Sales Heads

NEW YORK—Allied Artists announced that it is introducing a new distribution policy for its sales operating personnel. The new plan establishes specific incentive and payments based upon results achieved. With this new arrangement, Allied will continue to provide its 26 branch offices with prints, advertising, shipping, inspection, accounting, and bookkeeping services.

The newly-termed "sales agents" will have responsibility for sales and booking arrangements subject to home office approval. However, their compensation will be solely based on sales and income. The establishment of these sales agencies is anticipated to stimulate increased sales activity because of the incentive factor.

Allied's decision to create this new arrangement is based upon extensive analysis of prior sales results.

Initial releases scheduled under this new arrangement are national release of "A Man and A Woman," which won the Grand Prize at this year's Cannes Film Festival; "Run For Your Wife," in Technicolor and Techniscope, starring Rhonda Fleming, Juliet Prowse, and Ugo Tognazzi; "That Man George," starring George Hamilton, in color; Anne Baxter in "The Tall Women," in Technicolor; and an action-terror package consisting of "Island of the Doomed," in Technicolor, and "Nightmare Castle."

Producers Assoc. Elects

HOLLYWOOD—Jack Valenti, head, MPAA, was reelected president of the Association of Motion Picture and Television Producers.

Also reelected were Lew Wasserman, chairman of the board; Y. Frank Freeman, chairman emeritus; Anthony Frederick and Charles S. Borenk, executive vice-presidents; Alfred P. Chamie, vice-president and secretary; and Robert T. Watkins, treasurer.



National Association of Theatre Owners officers for 1966–67 include, seated, left to right, Herbert F. Kincey, Charlotte, secretary; Ben Marcus, Milwaukee, treasurer; Sherrill C. Corwin, Los Angeles, president; John H. Stembler, Atlanta, chairman of the finance committee; and Jack Armstrong, Bowling Green, Ohio, chairman of the board. Standing are, left to right, Henry G. Plitt, Chicago, vice-president; Marshall H. Fine, member of the executive committee; Richard H. Orear, Kansas City; Sumner M. Redstone, Boston; John G. Broumas, Silver Spring, Md.; Philip F. Harling, New York; Albert Aaron, Charleston, W. Va.; and Malcolm Green, Boston, all vice-presidents.

New Release Pattern Set For "Alfie" Holiday Dates

NEW YORK—"Alfie" will be the subject of a unique new release pattern that will see it booked into a maximum of 56 specially selected domestic situations through the important Thanksgiving-Christmas-New Year's holiday playing time.

In setting the limited national release for "Alfie," Paramount Pictures announced that the comedy-drama has to date amassed exhibitor guarantees that represent an all-time, non-roadshow record for the company. It was further noted that most of the holiday-time bookings were bid for a minimum run of 14 weeks.

The slower cross-country release pattern was designed to heighten the film's gross potential following its New York opening which has resulted in national word-of-mouth and publicity breaks in all the nation's mass media publications.

In addition to New York where "Alfie" has been setting new records at the New Embassy and Coronet Theatres, the Michael Caine starrer will be opening in the following situations:

Atlanta, Peachtree; Nashville, Green Hills; Boston, Astor; Providence, Avon; Springfield, Mass., Arcadia; Buffalo, Colvin; Rochester, Cinema; Syracuse, Cinema East; Binghamton, Cinema; Charlotte, Plaza; Chicago, Esquire; Cincinnati, Princeton Cinema; Columbus, O., Cinema East; Cleveland, Lake Homestead; Dallas, Cinema II; Houston, Cinema II; San Antonio, Cinema II; Albuquerque, Lobo; Oklahoma City, May; and Tulsa, Fox Plaza.

Also Denver, Crest and Towne; Rapid City, S.D., Rapid; Boulder, Colo., Flatiron; Detroit, Trans-Lux and Studio 8; Indianapolis, Nora; Jacksonville, Five Points; Miami Beach, Sheridan; W. Palm Beach, Paramount; Tampa, Palace; St. Petersburg, State; Orlando, Beacham; Kansas City, Fine Arts; Wichita, Boulevard; Los Angeles, Crest; Phoenix, Palms; Tucson, Catalina; Memphis, Park; Milwaukee, Mayfair and Esquire; Minneapolis, World; and Philadelphia, Midtown.

Para. Stockholders Told Fiscal Details Of Gulf & Western Merger



Board chairman Debbie Reynolds; chairman Glenn Ford; and co-chairman Agnes Moorehead of the special premiere committee of The Thalians, met recently at the Paramount studios to plan their program for the charity premiere of Paramount's "Is Paris Burning?" at the Warner Hollywood for the benefit of their clinic for emotionally disturbed children.

And Pittsburgh, Chatham Cinema; Erie, Pa., Strand; Altoona, Pa., Capitol; Sharon, Pa., Basil; St. Louis, Loew's Mid City and Cinema II; Salt Lake City, Towne; San Francisco, Cinema; Oakland, Theatre 70; Sacramento, Esquire; Seattle, Blue Mouse; Tacoma, Wash., Rialto; Anchorage, Alaska, 4th Avenue; Portland, Irvington; Washington, D.C., Embassy; and Baltimore, Charles.

NEW YORK—George Weltner, president, Paramount Pictures Corporation, reported to shareholders of the company that if the merger of the company into Gulf and Western Industries, Inc., is consummated, Paramount stockholders will be entitled to receive for each share of their Paramount stock, the following shares of Gulf and Western stock: 1.458 shares of common, plus .389 shares of Series B cumulative convertible preferred, plus .21 shares of $5.75 sinking fund cumulative preferred.

Weltner said, "This represents the maximum possible amount of Gulf & Western stock exchangeable for Paramount stock under the flexible formula described in the Proxy Statement dated September 12, 1966, which accompanied the Notice of Special Meeting of Shareholders of Paramount called for October 19, 1966, to vote on the proposed merger.

"As provided in that formula the closing prices of Gulf & Western Common and Series B Preferred Stock on the New York Stock Exchange during the ten day trading period ending September 29, 1966, were averaged, and since such averages were less than $24 and $90 respectively, these higher prices were used in computing the exchange ratio referred to above.

"As a Paramount shareholder you are presently receiving cash dividends at the annual rate of $2.00 per share. However, if the merger is approved by the shareholders and becomes effective, each of your Paramount shares will be converted into Gulf & Western stock which (based upon the most recent cash dividend paid on Gulf & Western's Common and the annual cumulative dividends payable on Gulf & Western Series B Preferred and Sinking Fund Preferred) will produce annually $2.57 *in preferred stock dividends* and $.36 in common stock dividends of *a total of* $2.93 *per share*—an increase of 46.5%. In addition, Gulf & Western has, in each of the last seven years, paid a stock dividend. I have been advised by the Management of Gulf & Western that the merger of Paramount will not require any change in its dividend policies. You will benefit from any stock dividend paid by Gulf & Western after the merger by reason of both an increase in your Common Stock holdings in Gulf & Western and the additional Common shares into which your Gulf & Western Series B Preferred Stock will be convertible.

"White, Weld & Co., a nationally recognized firm of investment bankers retained to advise your Company in connection with this merger, has advised (in written opinions set out in full as Exhibits to the Proxy Statement) that it believes the merger is "fair and equitable to the stockholders of Paramount Pictures."

"Your Board of Directors deems this merger to be advantageous and in the best interest of the Paramount shareholders. They have approved the merger by an unanimous vote and strongly recommend its approval by the stockholders."

OPEN LETTER TO A SUBSCRIBER

This is an open letter to B. V. Sturdivant, Silver Crest Enterprises, Yuma, Ariz., a valued subscriber and good friend of MOTION PICTURE EXHIBITOR. We're not trying to save postage (although it's not a bad idea), but Mr. Sturdivant asked us a question that might be on the minds of other exhibitors. We hope this letter will reach them as well:

Dear Mr. Sturdivant: It was a real pleasure to enjoy your company at the colorful first convention of the National Association of Theatre Owners. You asked me at that time why the Yellow Servisection does not include a more complete cast listing for feature films. I'd like to clarify this point for you and other subscribers who value MOTION PICTURE EXHIBITOR services.

Our Yellow section is designed to be used in conjunction with our Pink Reviews. The information contained in the Servisection provides a capsule review of the film in question—what kind of picture it is, running time, a few leading players, a brief estimate, color and screen process, and when it was originally reviewed in the Pink section. Also included is the rating of the Catholic Office for Motion Pictures. This information is updated every two weeks, and space limitations make it necessary to keep listings as brief as possible without sacrificing vital information.

The Pink Review section, on the other hand, should be saved and filed for reference purposes. You will note that our reviews are the most inclusive of any in the industry, with a complete cast listing for every film (down to the bit players if their names are made available). The Yellow Servisection, in addition to providing necessary information, serves as an index to the Pink Reviews. Together, they make up the most informative, complete reference work in the industry.

We hope we have clarified their use, and if we can come up with ways to make them better, we will. Thanks again for your interest in our publication, and I hope we can get together again soon.

Sincerely yours,
JAY EMANUEL

Col.'s Bernstein Retiring

HOLLYWOOD—A. W. (Ob) Bernstein, who has been director of purchasing for Columbia Studios, is retiring from the company on Oct. 14. Bernstein had also served as plant superintendent, and was director of exploitation tie-ups, during his years of association with the studio.

Schneider Advises Stockholders To "Go Slow" On Swiss Bank Offer

NEW YORK—Following offers by the Banque de Paris et des Pays-Bas, of Geneva, Switzerland, to buy up to 350,000 of the approximately 1,970,000 of Columbia Pictures Corporation stock outstanding at $33 a share, A. Schneider, president of Columbia, said the true value of the company's assets is "far in excess" of that amount. He advised stockholders to "go slow" in accepting the offer.

"We don't know who is behind the Swiss bank offer, but we are trying to find out not only who they are, but what their plans and intentions are," Schneider stated, "and we will inform the stockholders immediately of anything we learn."

Agents for the bank in New York said the bank was buying for its own account.

Columbia's management did not ask stockholders to reject the offer, but it seemed to be leading up to such a request.

Leo Jaffe, executive vice-president of Columbia, said, "The tender offer was sudden" and added that Columbia's directors had not yet been able to have a formal meeting to conduct a further response. He indicated he didn't think it proper for the management to disclose its own evaluation of the company's assets or "to advise stockholders to reject anything." Stockholders "will have to make their own judgment" of the stock's true value, he declared. "All we can do is keep stockholders appraised of the situation," he said.

Schneider later issued the following statement:

"Without prior notice to your management, Banque de Paris et des Pays Bas, a Swiss Bank, published newspaper advertisements on Oct. 3 offering to purchase 350,000 shares of common stock of your company at $33 per share.

"Only you can determine whether it is wise to dispose of your stock at this price. Your management can only help you by bringing certani facts to your attention to asisst you in your decision. These facts, of course, were not disclosed in the Swiss Bank's advertisements.

"To begin with, not a single director (including management directors) of your company is accepting this offer. They believe their investment is a good one and that it is not in their interest as stockholders to sell their Columbia stock at this price.

"Representatives of the Swiss Bank have not yet met with the company to explain their intentions. It stands to reason, however, that if the Swiss Bank is willing to offer you $33 per share for your stock, it must believe that the stock has a value substantially in excess of the offer.

Columbia Pictures has paid stock dividends over a period of many years. This means, for example, if you owned 100 shares in 1951, you would own 262 shares today.

"Your company is an 88% owner of Screen Gems. Based on the recent market price, the value of the Screen Gems stock alone is the equivalent of approximately $31.75 for each share of Columbia Pictures stock outstanding. Included in the assets of Screen Gems are television stations in New Orleans, Salt Lake City, and San Juan, Puerto Rico, and an extensive library of television programs and music copyrights, the present value of which is substantially in excess of the amount at which they are carried on the books of Screen Gems.

"Your company recently contracted for two television showings of its 'Bridge On The River Kwai' for an unprecedented sum. The success of such showing has substantially increased the value of the company's extensive film library of over 1000 pictures. Pictures already released for television showing are continuously reverting to the company for re-release. Moreover, approximately 60 of the company's first run pictures have never been released for television.

"Other assets of your company, including real estate holdings in California, have similarly shown tremendous increases in value that are not reflected on the books of your company.

"It is understandable that some brokers and dealers may urge acceptance of the offer. After all, the Swiss Bank has offered them a

(*Continued on page* 11)

Miss Scott Joins Panel For Censorship Discussion

NEW YORK—Barbara Scott, associate general attorney for the Motion Picture Association of America and noted authority on film censorship, was to be on the panel discussing "Non-Political and Political Censorship" at the International Writers Conference at Carnegie Endowment International Center. The three-day conference brought together representatives of writers guilds from all over the world, and was held under the auspices of the International Writers Guild and the International Film and Television Council, with Writers Guild of America (East) as the host organization.

Joining Miss Scott on the panel, presided over by Michael Hayward, chief of film and television operations for the United Nations, were Dr. Andrew Ruszkowski, vice-president, International Catholic Film Office; Oto Denes, Yugoslav Film Directors and Screenwriters Association; and Dr. Robert Walder, department of psychology, Jefferson Medical College.

Fabian Heads Exhibs In Tribute To Walsh

NEW YORK—S. H. Fabian, president of Stanley Warner Corporation, will serve as chairman of the motion picture exhibitors committee in the entertainment industry's salute to Richard F. Walsh, it was announced by Jack J. Valenti, general chairman of the event.

In accepting the exhibitors' chairmanship, Fabian stated: "I have known Dick Walsh for the past 25 years. He is a credit to the entertainment industry and I am pleased to be a member of the committee and join in this tribute. Dick has earned the respect of management for his character and integrity while advancing the cause of unionism. Labor in our industry has been a constructive force and partner in our civic and charitable endeavors, and Dick has been a major factor in that cooperation. His work on behalf of the Will Rogers Hospital as its board chairman has resulted in tremendous strides for the hospital and a significant expansion of its services in behalf of our industry, plus research for the public's welfare. I am confident that theatre owners across the nation will join us in honoring this great industryite on 25 years of leadership."

Valenti also thanked the following leaders of management in the entertainment industry for accepting chairmanships:

Jack L. Warner, president of Warner Bros. Pictures; Charles Boren, executive vice-president of MPAA and executive vice-president of AMPTP of Los Angeles; Julian Goodman, president of NBC-TV; Harry Brandt, president of ITOA of New York; John A. Schneider, president of CBS-TV; Robert M. Weitman, vice-president of MGM; Harold Prince, president of League of N. Y. Theatres; Lawrence Shubert, president of Shubert Theatres; Rudolf Bing, general manager of Metropolitan Opera Company; John Harris, founder of Variety Clubs International, Joseph M. Sugar, vice-president of 20th Century-Fox; and Ed Sullivan, tv personality.

Charles A. Smakwitz, Stanley Warner Theatres, and Morton Sunshine, Independent Film Journal, are executive co-ordinators. The affair will be a dinner dance, black tie, to be held at the Americana Hotel, New York City on Saturday evening, Dec. 3.



From left to right are Donald Swartz, past chief barker; Colonel James Carreras, president, Variety Clubs International; Robert H. Karatz, chief barker; and Joe Podoloff, international dough guy, seen at the recent dedication of the new million dollar addition to the Variety Club Heart Hospital at the University of Minnesota campus by Tent 12, Minneapolis. Carreras was presented the University's Regents Award.

VALENTI

(*Continued from page 6*)

cameras?

"What the new code does is to unleash the creative man from artificial fetters. It prods him to examine the world as it is and to tell the story honestly, skillfully, and, I might add, responsibily. It is not asking the creative artist too much to keep this kind of faith with himself and his audience. Any medium of communication that displays itself to some 200 million people each week around the world has a built-in obligation to that audience. It is the obligation to remember that the liberties of one man end where the rights of another begin. Moreover, to the true creative artist, the challenge is appealing.

"Thus, this new code beckons to the authentic man of creativity—and it is both stern and unforgiving to the tasteless and the tawdry.

"I feel the new code deeply. I believe it is reasonable. I know it is rational, and I am confident it is right. I am determined I would live with no code that was not meaningful, and full of purpose. In my first public statement on assuming this office, I said I would not preside over a feckless code. I am redeeming that pledge."

The MPAA head reminded that "there is no group for whom this code will have greater meaning" than exhibitors because they "live closest to the people who go to movies."

"I hope that you will feel, as do I, that the Seal of Approval is full of value. I hope that in your theatres and in your community you will display that Seal and be ready with information about motion pictures that play in your theatre.

"No single asset has been more beneficial to me than the relationship that has grown so steadily and so worthily between my organization and yours.

"I have taken no move of consequence whose direction and course affected you without first gaining your advice," he said. "This is the highest form of trust one group can pay another."

Aarons said, "Especially I am here to plead with those of you who have refused to hold theatre collections for Will Rogers Hospital to do so. I ask you to do it with an enthusiasm and a technique such as which won for Salah Hassanein, head, Skouras Theatres, the plaudits of the hospital when he was awarded the Will Rogers statue for his brilliant performance in his circuit's collection. Do it for your friends and associates who may need Will Rogers. Do it for yourselves and your dear ones in the hope that in so doing you will never need its ministrations. Do it for the sake of sweet charity which is universal to every race and religion."

Speaking of the hospital medical staff and personnel, Aarons said he never had witnessed "such courtesy, such care, such proficiency, such friendliness, such a desire to help and heal, such pride in their work."

Mrs. Margaret Twyman, the MPAA's community relations director, presented to LaMar Sarra, Florida State Theatres, the "Movies and You" award for outstanding community service.

W. Joseph Barr, Under-Secretary of the Treasury, presented awards to exhibition and distribution for their efforts in the sale of U.S. Savings Bonds. Valenti accepted the award for the distributors, and Marshall H. Fine, retiring president of NATO, for the exhibitors.

The major distributors put on a product presentation at Loew's Capitol Theatre for NATO delegates. The presentation opened with a screening of the U.S. Savings Bonds film produced by Warners, "Hollywood Star Spangled Revue"; and included scenes from American-International, Buena Vista, Columbia, Paramount, 20th-Fox, MGM, United Artists, Universal, and Warners forthcoming product. A film showing the shooting of scenes from "The Sand Pebbles," Robert Wise production for 20th-Fox, in the Far East was also screened for the exhibitors.

As part of the open forum for exhibitors, Irving Dollinger acted as chairman of the session and speaker on trade practices. He opined that exhibitors "gotta get killed" no matter what their size in the tussle with their distributor suppliers. As possible solutions to the encounters in which theatremen must be on the losing side under present conditions, Dollinger suggested that exhibitor customers make sure that the distributors play the game according to the rules; also that exhibitors, when they know that they are in the right, should work up a rash of law suits to keep the general sales managers too busy to think up new gimmicks; also communication and organization should be the order of the day for exhibitors, who should keep each other informed as to law suits, methods being used on various individual customers, etc.

The luncheon on the second day was sponsored by Seven Arts with the dais containing top executives in distribution and exhibition as well as a bevy of stars appearing in many films either in production or about to be released. George Jessel acted as toastmaster, introducing Seymour Poe, who paid tribute to Seven Arts and its head, Eliot Hyman. The latter termed NATO a vital organization as regards the future of the industry and wished it well. He hoped that Seven Arts would supply exhibitors with a continuous flow of product.

Others who were introduced were Colonel James Carreras, actor-director John Huston, and Fine, who presented Elizabeth Hartman's special achievement award to Bette Davis. Miss Hartman could not show because of illness. Seven Arts vice-president Edward Feldman supervised the presentation of a door prize, which was won by film buyer Hank Goldman of Fabian Theatres, who won a night on the town with actress Susan Denberg.



Seen at American International's champagne party in the Imperial Ballroom of the Americana Hotel, New York, during the first NATO convention were, left to right, James H. Nicholson, president, AIP; his actress-wife Susan Hart; Giralomo Vitelli, vice-president, Renfield Importers, donors of the Piper-Heidsieck Champagne; Samuel Z. Arkoff, executive vice-president of AIP; Sumner Redstone, owner, Redstone Theatres; Leon F. Blender, vice-president in charge of sales and distribution, AIP; and Nat Feldman, vice-president and general manager, Stanley-Warner Theatres.



Award winners at the National Association of Theatre Owners recent convention were, left, Walt Disney and Sophia Loren; and right, Michael Caine, "Star of the Future," seen with Marshall H. Fine, outgoing NATO president and producer Otto Preminger.

MPAA Co-Sponsors New Program To Recognize High School Critics

NEW YORK—Reviews of current films, written by high school students on the staffs of school newspapers, will be published in an increasing number of the publications during the new school year.

The new program designed to stimulate excellence in the writing of critical motion picture reviews by young people in high schools was announced by the editors of a supplement to student newspapers.

The editors of Scholastic Roto, a monthly publication distributed with more than 2,300 high school publications, disclosed that the Motion Picture Association of America will cooperate in the new activity and offer awards and other forms of recognition to the writers of the best reviews.

Jack J. Valenti, president of the MPAA, said: "We sincerely hope that this expression of the motion picture industry's dedication to the discovery of fresh, young, creative talent in fields directly related to motion pictures will, by supporting the efforts of teachers to enhance the level of critical writing, help to enrich the learning experiences of many students.

"The MPAA is happy to collaborate by offering tangible recognition to superior writing."

Winners of annual awards will be selected by a leading critic, whose name will be announced shortly.

First prize will be a $250 cash scholarship, plus an all-expenses trip for a student and escort to either a part of the 1967 New York Film Festival or for a three-day visit to Hollywood. If the winner lives in the eastern part of the U. S., he would go to New York. If in the west, to Hollywood.

Second prize will be $100, and third, $50.

Certificates of accomplishment will be given to the winners' school publications and faculty advisors, as well as runners-up in the judging.

Monthly awards of $5 will be given to winners in each of five geographic districts into which the U. S. is divided for the purposes of the program.

The editors of Scholastic Roto, which has a circulation of more than 1,700,000 and carries topical features and columns of interest to high school students, said of the program:

"Critical reviews of current entertainment films require creative writing skills of a high order. It is the purpose of this program to encourage the publication of superior reveiws by students by recognizing their ability.

"We appreciate the interest of Mr. Jack J. Valenti in making this valuable program possible.

"Student newspaper editors will approach their local exhibitors directly to enlist their cooperation," the editors stated. "It is anticipated that exhibitors will be asked to admit free one student who is on the staff of a participating high school publication, so that he may review the current film. It is hoped that students can be invited to pre-release screenings wherever possible, the editors of Scholastic Roto said, "so that reviews may be published at the time the films are showing locally."

The National Association of Theatre Owners has indicated to the editors that the Association will inform exhibitors about the program and urge their cooperation.

Writers Guild Attempts To Enjoin "Paris" Showing

NEW YORK—The Writers Guild of America commenced action against Paramount and Seven Arts to enjoin the showing of "Is Paris Burning?" by reason of an alleged failure to give screen and advertising credit in accordance with the Writers Guild collective bargaining agreement.

Paramount has expressed its conviction that the action for an injunction is without merit, and the company is proceeding as orginally planned for the world premiere of the picture in Paris this month.

The principal source of the dispute with the Writers Guild arises out of the employment of French and German writers in connection with the preparation of the picture, in addition to the Writers Guild members who constructed the screenplay and who the Writers Guild contends are entitled to exclusive credit.

Pioneer Dinner Chairmen Set

NEW YORK—The names of the four co-chairmen of the 28th annual dinner of the Motion Picture Pioneers were announced by Seymour Poe, 20th Century-Fox executive vice-president and chairman of the affair.

The dinner committee consists of Charles Alicoate, publisher and editor of Film Daily; Marvin Kirsch, vice-president of the Pioneers; Mort Sunshine, publisher and editor of the Independent Film Journal; and Robert W. Selig, general manager of Pacific Drive-In Theatres.

George Dembow, president of the Pioneers, is working with Poe and the committe members on the event.

William Forman, exhibitor and president of Cinerama, Inc., will be honored as Pioneer of the year at the gala fete which will be held Nov. 21 at the Americana Hotel.

Lou S. Hart Resigns Community Circuit Post

GLOVERSVILLE, N.Y.—Lou S. Hart, general manager of the recently formed Community Theatres, operated by Herbert Nitke, has resigned effective Oct. 15.

A veteran with the former Schine Circuit, which became United Cinemas and more recently the present Community Theatres, Hart initiated many projects which have since become standard industry practice.

Starting in the industry with the former Skouras Theatres, he went to Gloversville to join the Schine Circuit. From Gloversville, he was assigned as zone manager of the northern New York theatres of the company. After seven years in Watertown, he was assigned to the Finger Lakes territory.

Following the resignation of Sy Evans, general manager of the Schine Theatres, Hart was called in by J. Myer Schine to take over the post. Following a short rest, Hart will announce his future plans.

Auerbach To 7 Arts

LONDON—Norbert Auerbuch has joined Seven Arts Productions International as director of sales and manager for Continental Europe, Middle and Near East, it has been announced by Norman Katz, executive vice-president in charge of foreign operations. Auerbuch will assume his new duties in mid-October and will headquarter at Seven Arts' Paris office.

Prior to joining Seven Arts, Auerbuch held similar executive positions with United Artists and Columbia Pictures. He replaces Robert I. Kronenberg, who has resigned.

"Penelope" In Hall Bow

NEW YORK—"Penelope," Metro-Goldwyn-Mayer's comedy starring Natalie Wood, will have its world premiere at Radio City Music Hall, it was jointly announced by James F. Gould, president of the Music Hall, and Morris E. Lefko, MGM vice-president and general sales manager.

"Penelope" will open at the famed showplace following the engagement of its next attraction, "Any Wednesday," and marks the Music Hall's third MGM film this year.



Seen at the recent premiere of 20th-Fox's "The Bible" at Loew's State, New York, were, left to right, Darryl F. Zanuck, president, 20th-Fox; His Eminence Francis Cardinal Spellman; Zoe Sallis, who plays Hagar in the film; Ava Gardner, who plays Sarah; John Huston, who directed and stars as Noah; and producer Dino De Laurentiis.

Penna. College Receives 35mm Equipment From SW

LANCASTER, PA.—Arthur M. Rosen, executive assistant to the first vice-president of Stanley Warner Corporation, working on corporate affairs, and vice-president of Van Curler Broadcasting Corporation, one of its divisions, presented, on behalf of the company, a gift of a full-scale 35mm. sound and projection equipment to the Franklin and Marshall College in Lancaster, Pa. The equipment, installed in Hensel Hall, will be used in the expansion of the Fine Arts Film Series in conjunction with the regular curriculum of the college.



ROSEN

President Keith Spalding thanked Rosen, an alumnus of the college, and Frank Damis, vice-president and zone manager of the Washington and Philadelphia zones of Stanley Warner, for initiating the gift of the equipment, and is most grateful to them as well as the Lancaster Theatres and the Fulton Foundation of Lancaster for their fine cooperation in this project. This will represent an expansion of the film movement at the college.

Dr. Sidney Wise, chairman of the College Government Department, who established this film series, will be in charge of this undertaking.

Dedication ceremonies began with a reception and dinner in honor of George Stevens, Jr., at the president's home on the campus. Guests included community leaders, members of the College Board of Trustees, faculty members, Rosen, and several of the Stanley Warner officials. After dinner, Rosen dedicated the new film equipment in memory of the late Dr. Darrell D. Larsen, who was on the college staff and known as "Mr. Theatre."

Stevens spoke on "Transmitting Ideas on a Beam of Light," the first program in the "Topics Lecture Series." Fifteen films have been selected for this Fine Arts group including American, English, French, Italian, Greek, and Japanese productions.

SCHNEIDER

(*Continued from page* 8)

commission of 50 cents for every share they can turn in, which is considerably in excess of the regular brokerage commission rate.

"Remember, a tender by you is irrevocable. Once you tender your stock, you cannot withdraw it or sell it or borrow on it. You will be giving the Swiss Bank a free option to buy your stock for $33 a share until at least Oct. 14 and possibly beyond that date.

"This is not a tax-free transaction. If you sell your stock, you will have to pay current income tax on your profit.

"A few final words of caution:

"You have nothing to gain by tendering your stock prior to Oct. 14.

"Before you tender your stock, seek the advice of your attorney or other disinterested person.

"Consider carefully the prospects and potential of your company before you sell your stock.

"If additional relevant information concerning the offer is obtained, it will be promptly called to your attention."

The NEW YORK Scene

By Mel Konecoff

IT'S NOW SEVERAL DAYS LATER AND WE'RE STILL TRYING TO SCRAPE Watkins Glen mud off of shoes, pants, etc. How does this mud differ from any other, our intelligent readers will ask? Well, an analysis will show that it contains 70% dirt, 5% weeds, 20% gas and oil, and 5% alcohol residue from near-empty beer cans, liquor bottles, etc.

If anyone gets the idea we're trying to tell them something, they are right. We're informing interested parties that we spent a weekend at the American Grand Prix in Watkins Glen, N.Y. Sounds sort of glamorous, doesn't it? Ha, Ha—okay fellow, we'll go quietly, but first leave us inform our faithful readers what happened.

With the NATO convention yak yak still fresh in our conscious, sub-conscious, and unconscious, we boarded an MGM-chartered Mohawk Airlines plane for the short trip to Elmira, N.Y., which is where we had to stay as accommodations in 40-mile away Watkins Glen were already spoken for. Good dinner at Pierce's Restaurant.

The next morning, departed in rain for track and inspection of some cars, stars, racing site, and the pits (you haven't lived until you've inspected a pit). Conversations with stars James Garner, Toshiro Mifune, and Jessica Walter were also in order.

Garner related that his insurance for the film was cancelled last August when he insisted on doing his own driving in "Grand Prix," photographed at the principal racing tracks in Europe in Cinerama under the direction of John Frankenheimer, who used five cameras so that not a single thrill would be missed. Garner shrugged off the danger, stating that it was more dangerous to drive on the freeways in California. At least in the races, the driver next to you knows what he's doing, which is more than can be said for the civilian drivers on the California roads. The cameras were mounted on the chassis of a near-racer that was used on all the tracks.

Garner reported that he won't be able to tour with the film when it opens because he'll he shooting another picture, "The Law And The Tombstone," for Mirisch, which John Sturges will direct and UA will release. Filming will start Nov. 7 in Mexico.

Jessica Walter, some will recall, was the actress who was rescued from a fire not too many days before the race, and the only thing we could think to ask her was "Been to any good fires lately?" We're not gonna tell you what her reply was.

What do you think Toshiro Mifune was saying to us? "Robert H. O'Brien is a wonderful fella. Morris Lefko is a grand chap. Dan Terrell is a man amongst men."

Lunch was next alongside the MGM Hospitality Trailer, with the hood of a 1965 Oldsmobile serving as a table. Back to the pits again, and then off for a visit to the Pleasant Valley Wine Company at Hammonsport, where we saw how a modern-day "little old winemaker" turned ordinary and special grapes into refreshing beverages.

The next morning, we had to join a police-escorted motorcade to bypass the traffic-clogged roads to get to the track where an estimated 75,000 men, women, boys, girls, and beatniks congregated to witness the Grand Prix of America. The ground was still a liquid mess, and rain clouds threatened on and off. As the race was drawing to a close, we got the word to take off or be trapped in a mess of traffic.

Thousands of others must have gotten the same word because there we were trapped on one of the feeder roads a few minutes later. At this point, our driver decided to go cross country, and before you could say Toshiro Mifune, we were hub deep in mud. Some time later, after a bit of pushing and a thousand splatters, we were bound for a rendezvous at the airport and then home.

On the ride home, Emery Austin, MGM's assistant director of advertising, publicity, and exploitation, was telling UPI's Ted Majeski and us that he saw about 30 minutes of film during a recent visit to the coast, and he has seldom seen a more exciting thriller. "Grand Prix" opens in Cinerama on a roadshow basis (no pun intended) on Dec. 21 in N.Y., and the several score press people along from various parts of the country will have spread the word well by then.

PRODUCTION NOTE: KNOW WHAT GEORGE HAMILTON SAID TO US THE other morning when we saw him at breakfast? He lost 14 pounds in 10 days on a new Mayo Clinic diet. Do you think he was trying to get across a message? We asked him for a copy of the diet just to be polite, but he forgot to bring it. The occasion was to announce a co-production, "Jack of Diamonds," between American and German film interests—Sandy Howard Productions and Bavaria Atalier Studios of Munich, the second largest studio in Europe. The dialogue will be recorded in English with Hamilton starring, backed-up by Joseph Cotten, Oscar Homolka, and four stars who will do cameo bits, the first of these being Carroll Baker.

There is a budget of $1,300,000 on the entry, and it was claimed that there are several advantages to this deal. First, there is no 30 per cent overhead charged against the production, with a daily studio rental charge in effect instead. Secondly, the studio has practically all new equipment ready to roll. While the studio has turned out 700 tv productions in the first year of its existence and a number of German features, it is now trying to break into the international market and away from the limiting German product. The studio can handle 36 features a year, and they have money to invest in co-productions.

Getting back to Hamilton, he is fully aware that exhibitors are faced with problems when a film comes into their theatres. He hopes to make things a bit easier by appearing on opening nights with this and several of his other films on theatre stages with a musical combo, singing 10 to 12 songs, signing autographs, seeing local press, etc. He was willing to make 50-50 deals with exhibs for their opening nights, working on the theory that if you make theatremen happy they are willing to play your pictures. His series of one-night stands will take in only theatres and not night clubs or any other type of competition. He may start the policy after the first of the year with a couple of other releases he has already completed such as MGM's "Doctor, You Must Be Kidding" and Columbia's "The Long Ride Home."

LONDON Observations

by Jock MacGregor

WHILE THERE IS NO IMMEDIATE CALL FOR A RESUMPTION OF FOOD parcels for Britain, the Wilson squeeze will knock the merry out of Christmas. First victim was the Cinema Exhibitors Association London and Home Counties Branch Dinner and Dance, which for a long time has unofficially launched the festivities. The executive felt the economic situation and recent government measures forced them to drop it this year. Next came a letter from Kenneth Winckles explaining that for similar reasons he was reluctantly compelled to cancel Rank Theatres' Annual Showmanship Lunch. He wrote: "Our managers will probably feel the decision most keenly because for them it was a real highlight following a year of hard work. Nevertheless, I believe they too will appreciate its significance in the light of the overall economy effort being asked of them in their theatres."

IT IS TYPICAL OF THE GOVERNMENT'S ATTITUDE TO THE INDUSTRY that while film production has not been reclassified for refunds from the Selective Employment Tax, which allegedly has been designed to encourage employers to free personnel for manufacturing, its committee investigating the need for a national film school should continue. Its report will be ready before the year's end. The school is a luxury we can do without. The many brilliant technicians making top commercial successes are proof that the steady climb through the hard school of experience method cannot be bettered. Most graduates of existing schools are mainly occupied in documentaries and tv.

WITH A WEEKEND AT HOME AGAIN INSTEAD OF ON LOCATION WITH A production unit, I have been looking through those handouts about pictures being made in faraway places, and it is intriguing how many Britons are publicising non-quota subjects. Biggest batch comes from Jean Osborne in Rome and concerns the most unusual picture in years, "Dr. Faustus." Not only is Richard Burton producing, directing, and starring, but he is personally financing it to the tune of a million dollars. Other than Elizabeth Taylor in a non-speaking part and himself, the cast consists of Oxford University Dramatic Society members. The idea for this Columbia release in color came about when Burton, one time OUDS member, returned to Oxford to appear in Christopher Marlowe's 1588 play and help raise $47,000 for the University Theatre. A wily professor suggested a film would bolster the fund still further. Burton bit and is to be commended for doing something in which he really believes and helping others. Above all, unlike many, he is using his own money. A typist error in the script has already cost him extra. A "d" dropped from "beard" resulted in an art director acquiring a steel cage, a propman scouring the city for a trained bear, and another checking on the possibility of borrowing one from Rome zoo.

FROM GREECE, LILY POYSER, WITH WHOM I RECENTLY WEEKENDED ON location for "Doctor Dolittle" in Castle Coombe, sent news of her latest assignment, Michael Cacoyannis' "The Day The Fishes Came Out," with Tom Courtenay for 20th-Fox. Further afield in Kenya, Frank Law reports that "Cowboy in Africa," which Andrew Marton directs with Hugh O'Brian, John Mills, and Adrienne Corri, is Ivan Tors' biggest ever. For once, his color cameras are covering animals instead of mammals.

THOUGH AMERICAN EXHIBITORS CONTINUALLY COMPLAIN OF THEIR inability to see pictures before booking, not so many of their British cousins regularly attend trade shows. Some suggest that times are inconvenient; others that getting a circuit split anyway, they rely on the bookers' decisions. There was a good turnout for the combined trade-press show of Peter Sellers' "After The Fox," and judging by comments at UA's subsequent Italian wine and cheese party, they were pretty pleased with it. Colorful, nicely mounted, it is a damned good laugh, and in these days of sombre, drear subjects should bring much pleasure. Many British exhibitors are openly worried about the lack of attractions due in the next few months.

ROWS LABELLED O'DONNELL, O'TOOLE, O'NEILL, AND MacSWEENEY, Irish pipers and colleens in mini-kilts(!), greeted guests at the Prince Charles premiere of Walt Disney's "Fighting Prince of Donegal." After this rollicking period adventure, star Susan Hampshire acted as hostess in the theatre bar and introduced me to a new liqueur—Irish Coffee. Verdict? Like the movie—exciting. . . . On a talent hunting mission, Ross Hunter was guest of honor at a Dorchester reception and was distinctly surprised that his latest productions, "The Pad" and "Madame X," are being released here as the lower half of programs. . . . It is one thing to get publicity for a premiere but another to create a want-to-see. Despite the enormous launching campaign, "Kaleidoscope" was withdrawn from the Warner after three weeks and the "See You in Hell, Darling" (U.K. title for "American Dream")—"Chamber of Horrors" double put in. . . . Since Chaplin has the final say, it is not certain that Universal's "Countess of Hong Kong" will go through Rank, their usual U.K. distributor. It is suggested the old timer believes that he has a roadshow film. . . . Operators of coach trips from the suburbs and Home Counties to the big West End shows are complaining that they can not get all the tickets they need for "Sound of Music" at the Dominion—for months to come. . . . "Funny Thing Happened on the Way to the Forum" will open the new Marble Arch Odeon on Dec. 15. . . . Admissions for the initial "Doctor Zhivago" provincial roadshows range from 91 cents to $1.75, with a special 35 cent Old Age Pensioners rate for Monday and Wednesday matinees. . . . Jack Kershaw, formerly with Kodak, has been appointed special assistant to Technicolor's president for international sales. . . . Joy Batchelor has taken the Halas and Batchelor cartoon feature based on Gilbert and Sullivan's "Ruddigore" to New York for showing to distributors. . . . Meanwhile, the BHE Anthony Havelock-Allan-John Brabourne-Stuart Burge "Othello" team are shooting the D'Oyle Carte Opera Company's presentation of "The Mikado" in similar fashion for Warner release in America. . . . Sir Tom O'Brien has issued a full report and compilation of speeches at the IATSE Detroit convention for the guidance and information of his NATKE members. . . . Pan Books are backing the launching of paperbacks to coincide with the release of "Assault On A Queen" and George H. Brown's Rank production, "The Trap," with extensive promotion campaigns.

Col. Int. Shifts Execs To New Publicity Posts

NEW YORK—Columbia Pictures International Corporation has announced that Juergen Drews has been appointed publicity manager of its branch office in Germany. Based in Munich, Drews will be responsible for developing and executing publicity and exploitation activities for all of the company's releases throughout Germany.

At the same time, the International Corporation has announced that Georges Goossens has been named publicity manager of its Belgian branch. Goossens, who wil be responsible for similar publicity-exploitation activities throughout Belgium, will be headquartered in Brussels.

Both publicity managers will report directly to Jack H. Weiner, vice-president and publicity director for the Continental division, with headquarters in Paris.

Ingeborg Dahl, publicity manager for Columbia Pictures International in Denmark, has been transferred to the home office foreign publicity department, it has been announced by the international corporation.

Miss Dahl will take over her new duties immediately at the company's New York office, where she will report directly to Kevin Doyle, publicity manager for Columbia International.

A native of Denmark, Miss Dahl joined Columbia in 1964 in the position of publicity manager with headquarters in Copenhagen.

Prior to joining Columbia, she was engaged in public relations for the automobile industry in Denmark.

U Sales Toppers Meet

NEW YORK—Universal Pictures regional sales managers were in from their respective territories for a series of meetings with vice-president and general manager Henry H. "Hi" Martin and the home office sales cabinet.

Attending the meetings were Robert Armbruster, Dallas; Joseph B. Rosen, who headquarters in New York; P. F. Rosian, from Cleveland; Abe Swerdlow, from Los Angeles; and Mark Plottel, from Toronto.

Home office sales cabinet participating included Robert N. Wilkinson, assistant general sales manager; James J. Jordon, assistant to the general sales manager; and Norman E. Gluck, manager of the short subjects and newsreel department.



United Artists first vice-president David V. Picker and Melina Mercouri, star, Lopert's "10:30 P.M. Summer," are seen at a cocktail party at the Greek Embassy, New York, in honor of Miss Mercouri and her husband, Jules Dassin.

ALBANY

The Albany Junior Chamber of Commerce netted approximately $1,000 for its Youth Activities Welfare Fund through the Palace premiere of "Years Of Lightning, Day Of Drums" at $2.50 general admission. Special $5 and $10 tickets were also sold. . . . C. A. Smakwitz, former Stanley Warner zone manager and now national director of publicity for the diversified corporation, voiced a tribute to Martin H. Burnett, who retired as SW district chief, and to Joseph Stowell his successor. The staff of the Strand, which Burnett also directed, gave him a backstage farewell party and a present. The modest Burnett asked that no industry farewell be staged. He had been an assistant chief barker of Albany Variety Club and active in civic organizations during local service. . . . The Mohawk, a former Schine house and now a Nitke Community theatre in Amsterdam, is currently operating weekends with F. K. O'Kelly as manager. . . . A Humphrey Bogart Film Festival is planned for October at the Delaware, SW Albany art house managed by Theodore Moisides. . . . George Rock, assistant manager, SW Troy, has been advanced to manager succeeding Sid Sommer, moved to the Strand, Albany, as manager. . . . Walter Reade-Sterling, Inc., Delaware corporation, has made a name change to the Walter Reade Organization, Inc., and Walter Reade, Inc., New Jersey company, registered a name change to Mayfair Atlantic Corporation in a certificate filed with the Secretary of State's office. Universal Pictures Company, Inc., of Delaware, surrendered its authority to conduct business in New York State, while Universal Pictures Company, Inc., of California, registered an application for power to do business in this state. Screen Creations, Inc., has been chartered to conduct business in New York State.

BUFFALO

Employees of Jo-Mor Enterprises, Inc., Rochester, had a real ball at the annual picnic at South Lodge, Ellison Park in Kodak Town, when the hosts were John Martina and Morey Slotnick. . . . The Palace, Buffalo's last burlesque house, which also shows films, is expected to vacate its premises Jan. 5. However, Dewey Michaels, veteran Buffalo showman, promises little if any break in the show schedule. Michaels claims he will have a new theatre ready for operation in the downtown area "almost as soon" as he leaves the Palace. . . . The Democrat & Chronicle in Rochester launched National Movie Month in grand style. Used two-column heads on front page of Time Out Section on two reviews, "How to Steal a Million" and "Wrong Box." . . . Rochester area exhibitors have expressed concern over the "compulsory" labeling of "adult" films as provided under the picture industry's new "self-censorship" arrangement. Some see it "offering unscrupulous operators another gimmick" to lure the wrong audience. Typical of the reaction is that of John Martina, partner in Jo-Mar Enterprises, Inc., who said "anything that is compulsory is distasteful, whether the end result is good or bad. The very idea of being forced to do something, even the labeling of a motion picture, is out of step with our concepts of freedom in America." Martina added that "the best way to maintain standards is to wrap it up to the exhibitor to choose pictures on the basis of the kind of image he wants his theatre to have and then to see to it that the appeal is to the right audience." . . . Buffalo exhibitor and distributor friends of Harry Unterfort, former Schine division manager supervising houses in western New York for over 30 years, are going to miss his visits. Unterfort made periodical visits to the Granada in Buffalo for conferences with Joe Garvey, managing director. He also visited Harry Goldsmith at the Palace in Lockport. He now is with Century Theatres, in charge of all out of town operations for that company, based in Floral Park.

CHICAGO

Billy Wilder, producer-director of United Artists "The Fortune Cookie," and Walter Matthau, star of the film, will be in town Oct. 3–5 to promote the film. The picture will open during late October at the United Artists. . . . Oct. 14 is the date set for midwest premiere showing of "The Gospel According to St. Matthew." These theatres have booked the premiere showing: Esquire, Will Rogers, Marquette, Hamilton, and Tiffin—all in Chicago; Holiday, Park Forest; Pickwick, Park Ridge; La Grange, La Grange; Coronet, Evanston; York, Elmhurst; and Lamar, Oak Park. . . . The press was invited to a special press showing of "Fantastic Voyage" at Woods on Sept. 23, hosted by J. Eckhardt of 20th-Fox. The film opened at the Woods Sept. 28. . . . Frances Arvia, secretary to Vic Bernstein, branch manager of American International, resigned to join Arthur Rubloff, a real estate organization. . . . Cherly Rosen, who worked as office clerk at American International during her summer vacation, returned to the University of Wisconsin to complete her studies. . . . "Sound of Music," now in its 18th month at the Michael Todd, is expected to continue its showing here for at least another year. . . . Wilmette, Wilmette, Ill., reopened after a 15 year closing. The 525-seat house was reconditioned at an approximate cost of $50,000. The new screen is dimensioned for 35mm prints. The house is open nightly, with weekend matinees. Ample parking space has been provided for patron

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use. The house opened with "Assault on a Queen." . . . Susan Delaney has taken over the duties of Juanita Andrews, as secretary to Charles Good, office manager of Buena Vista exchange. Miss Andrews has moved to San Francisco after serving the exchange for eight years. . . . Teitel Film Corporation has moved back to its original offices at 410 S. Michigan Ave., close to its World Playhouse theatre. Charles Teitel, who has given up his Globe and Town theatres, plans to concentrate more on his distribution achievements and operation of his single remaining theatre, the World Playhouse.

CINCINNATI

Mayor Walton H. Bachrach has issued a proclamation designating October as National Movie Month. All media—newspapers and tv-radio stations will cooperate to the fullest extent, according to Jack Haynes, Cincinnati Theatres general manager, and this area's campaign chairman. . . . William Stanforth, Columbia salesman, is in Jewish Hospital for observation. . . . Philip Borack, vice-president, Tri-State Theatre Services, attended the NATO convention in New York. . . . Marianne Eibel, Universal staff, and William Gregory were married Oct. 8. . . . Judy Covey, secretary for Tri-State Theatre Services, has resigned and is being replaced by Linda Rumke, former company secretary. . . . Margaret Woodruff, Columbia booker, attended the opening football game at Ohio State University, Columbus. . . . Tri-State Theatre Services is moving to the Enquirer building downtown in mid-November. . . . The 20th-Century Fox and Buena Vista exchanges, long-time tenants along Film Row, moved to new quarters on the 10th floor in the Enquirer Building downtown. . . . Al Warth has been appointed city manager for Kilgore Amusement Co., operators of the art theatres Esquire, Guild, and Hyde Park, succeeding Ted Selander, who has been transferred to San Diego, Calif. Warth, in the industry since 1939, previously managed the Esquire before becoming manager of Mid-States Ashland, Lexington, Ky. . . . Nancy Albright, formerly at Universal, is new secretary for William Blum, Magna Pictures franchise holder for Cincinnati and Indianapolis. . . . A number of distribution managers and area exhibitors were in Columbus, O., Sept. 20 for the opening of General Cinema's new deluxe Town and Country Cinema. . . . Milton Gurian, American International branch manager, attended a company sales meeting in New York City. Also in New York for the NATO meeting were James McDonald, TOC Booking Agency; exhibitors D. I. Klass, Dayton, O.; James Hewett, Bethel, O.; Hank Davidson, Lynchburg, O.; Michael Chakeres and Wally Allen, Chakeres Circuit, Springfield, O. . . . Carl Reardon, General Cinema Corp., Boston, Mass., while in the area to attend the opening of the firm's new Town and Country Cinema, Columbus, O., stopped here to inspect the progress of their new Western Woods Cinema, scheduled to open later in the fall. Also in town were Manny Pearson, 20th-Fox field representative; Peter F. Rosian, Universal regional sales manager; exhibitors J. C. Weddle, Lawrenceburg, Ind., and Vernon Berg, Columbus, O. . . . Newest drive-in for Cincinnati is the Jolly Roger located on Route 75 opposite the Howard Johnson motel, and scheduled to open in the spring. The drive-in is owned by the Levin brothers, Dayton, O., operators of a number of theatres including the Ferguson Drive-In here.



Max Von Sydow, star of Mirisch Corporation—United Artists production "Hawaii," and Samuel Rosen, executive vice-president of Stanley Warner Theatres, recently discussed plans for the Oct. 10 benefit world premiere of the film and the Hoolaulea Ball to follow at the Americana Hotel, New York.

COLUMBUS, O.

Manager Ed McGlone, RKO Palace, has been notified by Leo Wilder, promotion director for Warner Brothers, that he is the winner of a first prize in the managers' national contest for campaigns on "Never Too Late." This is McGlone's second national prize winning effort. . . . Jerry Knight, Ken Prickett, Bernard Ginley, Frank Marzetti, and Harley Bennett were among central Ohio theatremen who attended the NATO convention in New York City. . . . Lillian Gish, star of the silents, was to be in Columbus Oct. 8 to receive the 1966 Career Medal, awarded annually by the Martha Kinney Cooper Ohioana Library. Miss Gish was born in Springfield, Ohio. . . . Terry Chellis of Columbus, who won the title of Miss Ohio International this summer, was hostess at the opening of Town and Country Cinema, new 1178-seat General Cinema house in suburban Whitehall. . . . Jack Huddy, Columbus Dispatch writer, wrote a feature in which he noted the comeback of the neighborhood theatre in Columbus. He said some $5 million is being invested in de luxe suburban houses. Huddy also said that there are reports of additional houses for suburban Reynoldsburg and the South Side. . . . Charles Sugarman, operator of Cinema East, is back at his desk after hospitalization for observation.

DALLAS

"The Velvet Trap," adult exploitation drama, has been acquired for worldwide distribution by Sack Amusement Enterprises. The picture, now in national release, was produced by Ken Kennedy, Kennedy Productions. Phoenix, Ariz. . . . Andy Sullivan, exploitation manager for Metro-Goldwyn-Mayer, was in to discuss fall and winter releases with area exhibitors. . . . Hollywood singing star Robert Goulet will pay a visit to Dallas on Oct. 5 and 6 to promote the television version of Lerner and Loew's "Brigadoon." . . . The second phase of an improvement program at the Wilshire has been started. This will double the present lobby space, triple the current rest room space, and provide installation of 70mm equipment in the projection booth. It is expected that the Wilshire would be only closed for one or two days during the remodeling as all work will be done without inconvenience to patrons. Work is to be completed in time for the opening of "Is Paris Burning" on Nov. 23. . . . Eddie Finn paid a visit to Dallas in advance of the opening of the special children's movie, "Tobo the Happy Clown," at nine theatres. Finn is the French-American clown in the title role and will also star in the second film of a series of children's pictures to be made by William Rowland. . . . The opening performance of "Hawaii" at the Inwood on Dec. 21 will be sponsored by the Dallas Women's Committee of the National Jewish Hospital. Proceeds from the benefit will be donated to the Denver hospital which specializes in chest diseases. "Hawaii" will replace "The Sound of Music," which will have completed 91 weeks at the Inwood by the time of the last performance on Dec. 20.

DENVER

Mark Benson, prexy of Minicast, the speakerless audio system for drive-in theatres, has just returned to his Denver headquarters after completing installation of his unique system in the new 2200-car Twin Drive-In, Chicago, for the M and R Amusement Co.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
(Act of October 23, 1962; Section 4369, Title 39, United States Code)

1. Date of Filing: October 1, 1966
2. Title of Publication: MOTION PICTURE EXHIBITOR
3. Frequency of Issue: Weekly except first issue in September and first issue in January
4. Location of known office of publication: 10 McGovern Ave., Lancaster, Pa. 17604
5. Location of general business offices of the publishers: 317 N. Broad St., Phila., Pa. 19107
6. Names and addresses of publisher, editor, and managing editor:
   Publisher: Jay Emanuel, 317 N. Broad St., Phila., Pa. 19107
   Editor: Albert Erlick, 317 N. Broad St., Phila., Pa. 19107
   Managing Editor: None
7. Owner: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given.)
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	Average no. copies each issue during preceding 12 months	Single issue nearest to filing date
a. Total number copies printed (net press run)	10,826	11,180
b. Paid Circulation		
1. Sales through dealers and carriers, street vendors and counter sales	None	None
2. Mail subscriptions	9,981	10,005
c. Total paid circulation	9,981	10,005
d. Free distribution (including samples) by mail, carrier or other means	785	1,050
e. Total distribution (sum of c and d)	10,766	11,055
f. Office use, left-over, unaccounted, spoiled after printing	60	120
g. Total (sum of e & f —should equal net press run shown in a)	10,826	11,180

I certify that the statements made by me above are correct and complete.

MAX CADES
Business Manager

. . . The annual Golf Tournament of the Rocky Mountain Picture Association was won by Joe Stone. Joe Kaitz was second and Don Pettigrew and Robert Prangley tied for third place. There were nearly 70 golfers competing in the event. . . . Highland Theatres, Inc., have taken over the Denver after Fox did not renew its lease as of Oct. 1. (Fox is building a new house on South Colorado Blvd. and expects to open soon). Morton Dysterhuis, formerly of National Theatre Supply Co. here, is to be the resident house manager of the new Denver, and Joe Stone, another former NTS man, has been named managing director by Russ Berry, district manager of Highland Theatres, Inc., which also operates hardtops and drive-ins in Boulder and Ft. Collins, Colo., and Laramie, Wyo. Ralph Batschlet, who has been manager of the Fox Denver for the past several years, will manager the new Fox operation when it opens this fall on Colorado Blvd. . . . Norman Nielsen manager and co-owner of the new Continental here has already set two sellout preview openings for organizations on "The Bible," which is opening in mid-October on a reserved seat, advance price basis. . . . Widow of the late S. Barret McCormick, Betty, is in General Rose Memorial Hospital here in serious condition following a stroke Sept. 27. . . . Construction is to start soon on a new 900 seat hardtop in nearby Boulder, Colo., a fast growing city which hasn't had a new theatre in many years. Highland Theatres, Inc., which recently took over operation of the Denver here, is the builder and also operates the Flatirons in Boulder as well as drive-ins there and in Fort Collins, Colo., and a conventional theatre in that city.

DES MOINES

The world premiere of "The Hostage," Iowa's first full length movie produced by Heartland Productions, Inc., will be held at the new East Gate Cinema I and II on Oct. 26, Russell Doughten, Jr., president of Heartland Productions announced. Shooting of "The Hostage" took place in October, 1965, in the poultry building at the Iowa state fairgrounds. . . . Jim Ricketts has succeeded Joe Jacobs as manager of Columbia Pictures in Des Moines, while his father, Jim Ricketts, Sr., is office manager for the exchange. Jacobs retired recently after more than 36 years with Columbia. He started with the firm as a salesman in 1930 and in 1939 was named branch manager at Omaha. He moved to Des Moines as manager in 1958.

HOUSTON

Mack Howard, the florist, called "Mr. Variety" for his long time work with the Variety Club Tent 34, Houston, of which he is currently Dough Guy, was 69 last week. . . . Dolores Hope will be here with her husband Bob Hope for the Sisters of the Incarnate Word benefit show Oct. 29 at Jones Hall for the Performing Arts. That show will mark two anniversaries: The 100th birthday year of the Sisters of the Incarnate Word and Fred Waring's 50th year in show business. . . . Hollywood film actress and stage great Judith Anderson will be seen in 16 performances of "Medea" opening Oct. 4 at the Houston Music Theatre. . . . Comedian Jonathan Winters was in for the Jonathan Winters Show at the Coliseum. He is also being seen on the screen at the River Oaks in "The Russians Are Coming The Russians Are Coming." . . . Funeral services were held here for Mrs. Maria Franklin Gable, 76, second wife of the late actor Clark Gable, who died in the Memorial Baptist Hospital. She had lived here most of her life. . . . Hazel Forsythe, owner of the Don Gordon, is home from Hermann Hospital following eye surgery. . . . Publicist Jerry Ribnick is seeking to find all Houston area residents who were in Paris during the three days of liberation in 1944. They'll be special honored guests when "Is Paris Burning?" opens here in November. He also desires information on Frenchmen who lived there then and who now make their home here. . . . "The Poppy Is Also a Flower," a film based on an Ian Fleming story about the opium traffic, will have its national theatre premiere in Texas, Comet Film Distributors has announced. The time and place of the premiere have not been fixed. Comet will distribute the picture in association with Morin M. Scott. . . . Lon Jones, Dino DeLaurentiis' publicist, was in on a promotional tour for "The Bible" which now has a definite opening date of Oct. 26 at the Tower. . . . Jim Cullen, publicist for 20th Century-Fox was in the city working on promotional campaigns for "The Bible" and "Fantastic Voyage." . . . Dean Martin, Joey Bishop, Rosemary Forsyth. and Alain Delon will come to Houston Oct. 26 for a gala appearance introducing their new movie "Texas Across the River." The picture, a comedy, will have its world premiere at the Majestic. Tina Marquand, a young actress on the rise, and producer Harry Keller will also attend. . . . "Hawaii" will open a road show engagement at the Alabama on Dec. 26, ending the run of "The Sound of Music," now in its 78th week.

JACKSONVILLE

Miss Doris Covington, longtime concessions attendant at the downtown Imperial, wedded U. S. Navy Airman Paul J. Green, Jr., in an evening ceremony at her apartment on Washington street, with the Rev. John Sweat officiating. . . . Dave Roper, Enterprise Booking Service, is now handling the booking and buying duties for Gerald Busch, manager, Goulds, Goulds. . . . Ralph Puckhaber, who has handled publicity and exploitation assignments on the staff of Harry Botwick, FST district supervisor for the Miami area during the past several years, has moved up the east coast to Jacksonville where he has joined the FST home office staff in the Florida Theatre Bldg. to carry out similar advertising assignments for theatres in Robert Heekin's northeast Florida district of Florida State Theatres. Ralph and his large family have taken up residence on Herschel street in suburban Riverside. . . . Vernon Carr has transferred from FST's advertising department into the company's operations division. . . . Hundreds of friends have expressed sympathy for Walt Meier, hard-working and talented showman-manager of the big, downtown Florida, who received serious injuries in a recent automobile accident near his home at Jacksonville Beach. . . . Leon Weston, 20th-Fox manager, and his branch office staff have become Film Row's third distribution group to move into the new film colony on the 17th floor of the Universal Marion Bldg. The United Artists and Warner Bros. staffs are also occupying suites of offices on the same floor. . . . The many patrons of the San Marco Art who have requested revivals of noted films from past days will have their wishes granted beginning Oct. 13 when special Thursday only showings will be presented for the next several months by Al Hildreth, San Marco manager, and booking scouts in the FST home office. Included among the old-time honored films coming to the San Marco's screen are "The Great Caruso," "Macbeth," "Naughty Marietta," "The Scarlet Letter," "The Student Prince," "Bitterswect," "Hamlet," "The Great Waltz," "Girl of the Golden West," "The Merry Widow," and many other musical and dramatic favorites.

MIAMI, FLA.

Construction has begun on the larger auditorium of Wometco's "Twin Theatre" in the South Dade area. James G. Thompson Construction Company is handling the job. A. Herbert Mathes is architect. It is expected to open in the Easter season. . . . Ralph McLanahan has been appointed manager, Essex, Hialeah. . . . After attending the NATO convention, Wometco vice-president Harvey Fleischman, with wife, Jean, proceeded to begin his fall vacation, a trip up into New England. Harry Botwick, southeastern regional director, Florida State Threatres, returned to Miami following the convention. . . . Ivan Tors has jointed with Paramount Pictures to produce a total of 14 movies within the next several years. . . . The Florida, Hollywood, will show "The Sleeping Beauty Ballet" for two days only, October 19 and 20. The Florida will also have the premiere showing of "The Fortune Cookie," starring Jack Lemmon, as a benefit sponsored by the National Council of Jewish Women, Hollywood branch. . . . Wometco Enterprises, Inc., has been selected to receive a top national

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award for its 1965 annual report in the 26th Annual Report Survey sponsored by Financial World Magazine. Of approximately 5,000 annual reports reviewed in 97 classifications in this year's competition, Wometco's shareholder report was judged third best of all reports in the broadcasting industry classification.

NEW HAVEN-HARTFORD

Franklin E. Ferguson, president, Art Theatre Corporation of Hartford, has redesigned the newspaper ad signature cuts for the first-run Rivoli and Webster to include the theatre phone numbers. . . . The Yeshiva of Hartford is sponsoring a showing of the Israeli film, "Sallah," at the Webster Oct. 9 at $2.50 top. . . . Downstate Norwalk is getting another motion picture theatre. The project is included in a $15 million shopping center planned for the Norwalk Urban Renewal Area by Norwalk Merchants for Redevelopment, Inc. Seven-member group has contracted to purchase a six-acre site for $435,000 from the Norwalk Redevelopment Agency. Bounded by Belden Avenue, Belden Place, Cross Street, and the Norwalk River, the complex will also include a bi-level department store, over 30 specialty shops, and service facilities. Just what interests will operate the theatre is yet to be disclosed. . . . Mrs. Nellie Kupchunos Kosinski, 46, of the Kupchunos family, owners of the Lockwood and Gordon-leased East Windsor (Conn.) Drive-In, died at the Hartford Hospital. . . . One of Connecticut's key first-run drive-in theatres, the Pine, Waterbury, 25 miles west of Hartford, is doomed for oblivion. A $7 million shopping plaza, to contain Sears, Roebuck & Company and May Department Stores branches, is planned for the 40-acre tract at Wolcott and Stillson Roads, Waterbury, that contains the Pine Drive-In. A zoning variance for the shopping center has already been granted by the Waterbury Zoning Board of Appeals. The theatre is owned and operated by Louis Rogow of Hartford and Frank McWeeney of Waterbury. At one time, the partners had planned to build a hard-top motion picture theatre adjacent to their drive-in. It is understood that backers of the shopping plaza have completed negotiations to acquire the drive-in property preparatory to construction start.

NEW ORLEANS

The recent death of Warren J. Salles recalled the comfort and cheer his philanthropic actions brought to the needy families through the red beans and rice yearly matinees he held at Christmas time at the Star, Covington, La. This innovation had admission price consisting of donations of food-stuffs and similar non-perishable foods, which he would distribute and deliver to the home of area indigent families. . . . Mrs. Delores Fernandez has returned to the Martin Cinerama Theatre where she is handling reservations for theatre parties and fund raising groups for the forthcoming engagement of United Artists' "Hawaii," scheduled to premiere on Dec. 20. . . . Retiring from Paramount Gulf Theatres home office were Ida Klos, film booking section, and Audrey Hall, accounting department. . . . Fess Parker was in ahead of 20th-Fox's "Smoky," Saenger. A press luncheon was held in his honor at the Roosevelt Hotel hosted by Walt Guarino, city manager, Paramount Gulf's Saenger and Saenger-Orleans Theatres. . . . George E. Findley, Shreveport, La., who started work as a projectionist 58 years ago, retired. He did his last work at the Strand, Shreveport. He is a charter member of IATSE Local 222 and was instrumental in founding the local in 1911. He bears a gold, life membership certificate from the union. . . . Henry Hammond, Allied Artists manager-sales representative, returned from covering the Memphis territory. . . . Sympathy is extended to Doris MacKenna, past president, Variety Ladies, and her husband, Ernest, former manager, Joy, now a sales equipment representative for theatre concessions, on the death of her uncle, Walter Legendre. . . . Bob Hope is due to appear at the Louisiana State Fair, Shreveport, on Oct. 22-23. . . . J. D. Woodard, Warners regional ad-publicity-exploitation representative, based in Atlanta, attended the company's recent national promotional conference in New York. . . . Tiny Tim Variety Barker, the abandoned infant recently adopted by Variety Club, and all the tots of St. Vincent's Infant Home were showered with mountains of gifts at a party recently given by Ladies of Variety of Tent 45.

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PHILADELPHIA

Edward Emanuel, coordinator for Variety Club Tent 13's Old Newsboys' Day, reported that the annual event raised a record $115,000 for the tent's charities. Police department and telephone company personnel participated in great numbers to lend a hand. . . . The annual election of Tent 13 Variety Club was held on Oct. 10 preceded by a dinner in the Rose Room of the Bellevue Stratford Hotel at which Jose Ferrer was honored guest. . . . Three area theatres were robbed last fortnight—the Roxy, the Century, and the Roosevelt Drive-In. . . . Harold Coltun, Allied Artists' booker, is now a booker with United Artists. . . . The wife of United Artists' publicist Max Miller was in Temple University Hospital with a fractured elbow suffered in a fall. . . . Mary Dooley, secretary to Paramount branch manager Don Hicks, was married to Dr. Thomas Hoffman.

SAN ANTONIO

"The Cinema as an Art Form" was discussed by architect Thomas F. Ryan at the meeting of the San Antonio Motion Picture Council. New officers of the council are Mrs. Enrico Liberto, president; Raymond Stanley, Mrs. Marvin Koplin, and Mrs. John A. Dobbins, vice-presidents; Mrs. Walter Hafner, secretary; and Mrs. P. E. Narvate, treasurer. . . . Angie M. Branson, cashier at the Aztec, became the bride of John T. Bragg in ceremonies here in the Methodist Church at Floresville, Tex. Best man was Norman Schwartz, manager of the Aztec, while maid of honor was Mrs. Schwartz. . . . Jack McDonald has been named assistant manager, Cinema I and Cinema II, North Star Mall. McDonald comes here from Austin, Tex., from the Cinema I and II there. . . . A gala premiere showing of the Academy Award winning documentary film, "The Eleanor Roosevelt Story," was held at the Laurel, sponsored by the Democratic Women of Bexar County. . . . Twenty-two valuable prizes are being offered in a unique contest sponsored by San Antonio News and the San Pedro Twin D-I to celebrate the opening of the new outdoor theatre. An entry blank in the newspaper gives clues to spell out the name "San Pedro" using the first letter of movie stars. . . . Pepsi Cola sponsored a big free show for local youngsters at the Texas, downtown, and the Laurel, a suburban house, with admission only six Pepsi or Mountain Dew caps. . . . Several motion picture and television stars were present for the grand opening of the San Antonio-Sheraton Motor Inn. Chill Wills flew into the city for the reception. Other stars who were in the city already included Slim Pickins, Glen Corbett, Vicki Carroll, and John Russell. . . . A premiere performance of "The Agony and the Ecstasy" and a champagne party sponsored by KITE and KITE-FM were held at Cinema I for the benefit of the San Antonio Art Institute. . . . The Cinema Society of San Antonio has booked eight movie masterpieces to be shown here with tickets to the entire series selling for $7. . . . Veteran actor Joel McCrea was at the Alamo Village at Brackettville, Tex., watching his son, Jody McCrea, during the filming of "Sam," which stars Jody as a San Antonio lawyer in the 1870s who goes to Brewster County to avenge his father's death. . . . "Man in a Cocked Hat" was the opening film in the fall semester of the Cinema-Arts Seminar in Reinboldt Auditorium on the Woodlawn Campus of St. Mary's University. The sessions are open to the general public as well as to students.

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PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • The new Walnut Mall Theatre is being built by Neighborhood Theatre, Inc., in conjunction with the Walnut Mall Shopping Center in Petersburg, Va. The theatre will sit 850, all on one floor.

Volume 21 Number 10

October 12, 1966

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

scene stealer



Distinctively different Dr Pepper holds the profit spotlight! For the 16th consecutive year, there is no flavor rival for this coast to coast crowd pleaser. Not a cola, not a root beer, Dr Pepper is a delicious blend of deep fruit flavors. Movie crowds consistently endorse Dr Pepper an all-time favorite. Continuing sales increases prove it! At snack bars and vending machines all over the country — movie time is Dr Pepper time. Book Dr Pepper into your lobby. Write Fountain-Vending Division, Dr Pepper Company, Post Office Box 5068, Dallas, Texas 75222.

Dr Pepper Company, Dallas, Texas, 1966

"Hello, I'm Your Local Exhibitor"

THERE ARE SOME THINGS WE JUST KNOW, but rarely think about. Included in this general area is the statement: "No two people are alike." Past experience is bound to alter our own particular view of the world around us.

We kept this in mind while reviewing some of the speeches presented before the recent NATO convention in New York City.

In her address before the theatremen, Mrs. Thomas R. Houde, national communications chairman, General Federation of Women's Clubs, stated: ". . . our image of theatre management is restricted to what we see of theatre personnel when we go to the movies . . . cashiers, ushers, and pop-corn salesmen. In many cases, it would take x-ray vision to catch a glimpse of our local exhibitor . . . to most patrons he is something of an invisible man."

An interesting statement, but is it true?

At the same gathering Lou Hart, Community Theatres, Gloversville, N.Y., told the exhibitors: "I ran a theatre myself in a small community . . . The manager of the theatre in such a community is an important individual. In most cases, he is known to everyone. He is a member of the Chamber of Commerce, a service club, a fraternal organization."

Another interesting statement, but is it true?

It would seem to us that the truth lies somewhere between these two conflicting viewpoints. The local exhibitor is, in most instances, neither an "invisible man," nor a community dynamo. He is a businessman, and as such, can be classified somewhere along a continuum that runs from ". . . let the people buy their tickets and take their chances," to ". . . and what else can I do to get patrons . . . and once I get them, how can I keep them?"

Mr. Exhibitor's main problems today seem to center around his ability to get good product AND once the picture is booked, to have as many people as possible buy tickets to see the film. The former problem is often in the hands of a lawyer, the latter one sits squarely in the lap of the exhibitor.

Make no mistake, we are not advocating that the local exhibitor run out and join every organization in sight. We are not even saying that he should walk down Main Street wearing the sign: "Hello, I'm Your Local Exhibitor." What we are urging is for the local exhibitor to take a moment and honestly try to evaluate his present position in the community he serves. "What is my relationship with area organizations?"; "Have I utilized the golden opportunities presented by the schools for promotion and good-will?"; "Do I know my patrons and do they know me?"

There are many other searching questions that exhibitors who want to stay in business are going to have to ask themselves sooner or later. The availability of good product is a vexing situation, clouded by doubt and mistrust. The availability of patrons is not as hazy. They are there and their presence in your theatre is strictly a local and personal matter between you and the community.

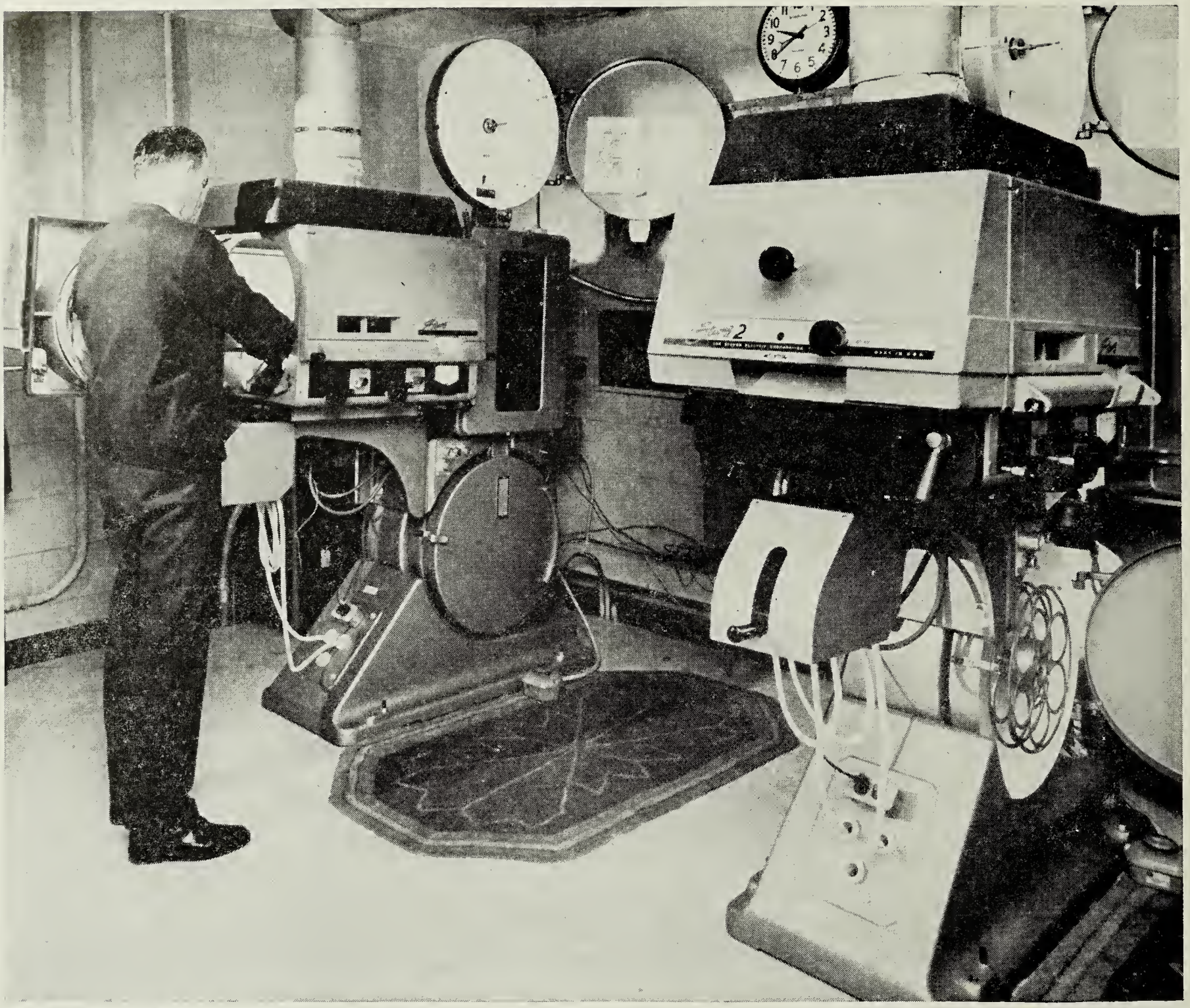
If you don't know what kind of people you serve, find out! Your audience goes a long way towards determining the picture you will attempt to book. The giants of industry found a long time ago that good public relations can be worth a million dollars in advertising. People who know, trust, and like you, are usually willing to help. In many small communities, the local theatre is as much a social gathering place as it is an exhibition house. Run a patron-oriented theatre and the community might stand by you. Rely only on the picture you are showing and run the risk of financial destruction.

You know, Mr. Exhibitor, it just might not be a bad idea to walk down that Main Street carrying a big sign: "Hello, I'm Your Local Exhibitor."

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. **All contents copyrighted and all reprint rights reserved.**

Jay Berkowitz, editor





He Has No Problems —How About You?

Sometime after midnight there's an old-time projectionist who understands what Strong keeps talking about. He can tell when the picture on the screen is all that a patron could desire. Crisp, and constantly brilliant. The fact is that the Futura was designed for him, and built for such a man, who when the last reel has been spun off can lock the projection room with an inner glow of having done his job well.

He loves the likes of the Futura for he can depend on it, knowing it has made his task easier and costs the boss less to do a superb job than any lamps he's ever owned. So when your business is not up to snuff consider the possibility of poor screen lighting being the cause and then take the logical step, have your supply dealer install a pair of Futuras.

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DESIGNERS AND DEVELOPERS OF THE ACADEMY AWARD WINNING AIR BLOWN CARBON ARC PROJECTION LAMP

GOOD STAFFS REQUIRE INSTRUCTION

Theatre personnel serving the public in the aisles and behind the concession counter cannot go their separate ways when meeting patrons. Correct standards must be taught and maintained throughout the operation.

Today's progressive theatreman knows that he cannot get away with *just* offering a good motion picture. As we have so often pointed out before, Mr. Exhibitor is also selling comfort and convenience. The former can be taken care of by proper theatre chairs and an intelligent seating arrangement. The latter area is not quite as easy to define or make recommendations for; the human element involved keeps getting in the way.

With new theatre construction booming, veteran exhibitors are bemoaning the lack of good staff personnel. A patron's complaint about disinterested service might be dismissed by the exhibitor with a fatal shrug: "Considering what I can afford to pay and the people that you can hire, it's the best I can do."

This kind of thinking has hurt more than one theatre. It is not the best you can do, Mr. Exhibitor—and if it is, be prepared to buy a big batch of red ink in the future.

This lack of properly trained theatre personnel is not a new problem, but we bring it up because there are indications that some forward thinking people, in and out ofthe industry, are starting to come up with ideas to eliminate this problem.

A COUNSELOR'S VIEWPOINT

One of the very ripe areas to look for good personnel is in the schools. Frank E. Graham, head counselor of the Sandia High School, Albuquerque, New Mexico, is one man not afraid to encourage students to enter the field of theatre management.

"Theatre operators would do well to consider cooperation with local schools in offering observation tours and career speakers. The stimulation of teen-age interest in wholesome recreation could be combined with the purpose of selling careers in the field to young men and women who would ensure its survival.

"The solutions I have to offer . . . are (1) that theatre owners should provide Theatre-Education projects to attract scholastically successful students to the industry, (2) establishment of Theatre-Information workshops for counselors and teachers towards better knowledge of an obscure profession, and (3) to invite a high school counselor to speak before a regional or national NATO meeting on the importance of the theatre as a future career as well as an educational medium."

THEATREMAN FOLLOWS THROUGH

John Stemberg, Century Circuit manager on Long Island is one alert showman who has solved his staff problems by cooperating with the high school vocational counselor. According to Century Theatres president Leslie R. Schwartz, Stemberg has established theatre management training as part of the Vocational Industrial Cooperative Program at Mineola High School. Reliable, enthusiastic, efficient high school students learn candy counter management, ticket-taking, ushering, maintenance, projection and sound, and paper work in a training program which can eventually lead to employment in theatre management. Under the Vocational Industrial Cooperative Program, these students receive credit hours toward high school graduation while engaged in this employment-training program.

Setting up such a program takes time.

It takes effort.

It takes a willingness to admit that a problem does exist.

This last point is often the hardest for a theatreman to overcome.

NAC PRESIDENT O'BRIEN COMMENTS

Concern for good management is not limited to the exhibitor. In a plea urging industry cooperation to establish theatre management and training programs, Jack O'Brien, president of the National Association of Concessionaries pointed out that: "training is a primary necessity for good management and that a sound teaching program is essential for the successful operation of any refreshment facility, be it in a theatre, auditorium, amusement park or arena. Because we are aware of the need for such a training program, NAC has plans in the near future to conduct a series of seminars, wherein concessionaries will be properly instructed in all phases of operation including operating procedures and refreshment sales promotions.

"This growing industry needs new blood and this new blood must be well trained. A capable group of instructors from among those represented in the memberships of NATO and NAC would give the future manager a working knowledge in all aspects of theatre and concession operations. To further round out the curriculum, we could also enlist a group of technicians from TESMA to train these men in the technical aspects of such operations. Such a school would provide an education not available anywhere else in the country."

EDITORIAL OFFERS ADVICE

A recent editorial in the NAC newsletter put the problem and some possible solutions into a clear perspective. "The reputation and success of every food service operation rests on maintaining a consistent set of standards customers cna depend on. Standards are not a sometime thing to be put into practice every now and then. Standards are not meant just for large, expensive operations. An employee should never have to guess what the standards are. It is management's job to establish and maintain his own concept of standards so that all employees work within that framework as part of normal everyday performance.

"We can look at standards as a unit or measure of quality which we try to achieve. We measure our own performance against the specific, established yardstick.

"It is the function of the manager to determine the direction he wants the operation to go. In other words, he is supposed to lead it. That's why he is manager. If every employee operates according to his own personal standards, we wind up with no standards and a careless, slipshod operation.

"The best time to make standards known is on hiring. This is the time to let new employees know just what is expected of them. The new employee is eager to learn, ready to listen and anxious to make a good impression to prove himself on the job. Employees can not be expected to work in a prescribed manner unless the method or procedure is clearly stated. These standards vary from unit to unit, so it's good policy to leave nothing unsaid. And the time to say it is when the employee is being hired.

"Consistency is the key word for standards. An operation that permits its standards to slacken can no longer claim it has standards. If the presentation of product or service does not maintain a consistently high level, the operation will soon lose its public image, its reputation and, even more important, its steady customers.

That the industry is capable of recognizing its problems is a healthy sign. That solutions are being offered and programs carried through is cause for rejoicing.

D-150 in Cinema 150



United Artists Cinema 150

LOS ANGELES—D-150, Inc. recently marked the completion of another new, prestige D-150 all-purpose theatre. The installation was made in the luxurious new Cinema 150 at Santa Clara, California.

The new theatre marks the first of a planned group of prestige roadshow theatres to be known as "Cinema 150," the name derived from the D-150 all-purpose system, around which the new theatre has been designed. Cinema 150 at Santa Clara is owned and operated by United Artists Theatre Circuit. A second U.A.T.C. theatre bearing the prestige name of Cinema 150 opened in Carmichael, California (a suburb of Sacramento), in late September.

Both new Cinema 150 theatres are designed for prestige operation on a hard-ticket, roadshow basis whenever appropriate.

REALISM EXTENDED

The Santa Clara Cinema 150 is a deluxe 901 seater featuring a gigantic, audience-enveloping D-150 deeply curved screen measuring 85 × 32 feet. This giant "wall-to-wall, floor-to-ceiling screen literally wraps around the audience in a complete arc of 120 degrees. The full-screen DIMENSION 150 presentation generates a realistic sense of audience participation which simply cannot be satisfactorily achieved with a flat screen or even one of mild curvature.

AUDIENCE ENGINEERING

An important ingredient of both Cinema 150 theatres is "image-to-eye-ratio." It is not enough to construct and place a huge, deeply-curved screen in a theatre. True audience participation and involvement is achieved only with carefully engineered planning of the distance and placement of the majority (not only loges) of seats, in relation to the screen.

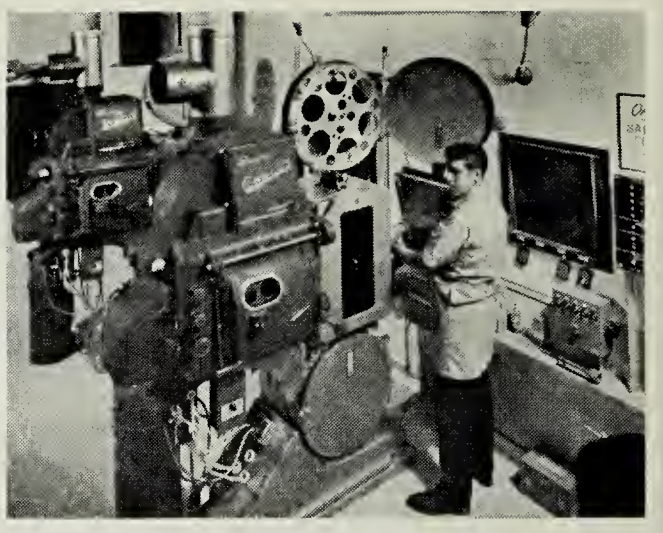
D-150 engineers spent countless hours in order to insure the compatibility of the technical installation with the physical structure of each theatre. They carefully situated their deeply-curved screen in the most favorable relationship to the majority of seats. This effort was further complimented by the selection of especially designed projection optics to take full advantage of the information provided on film and the translation of that information to appropriate segments of the huge D-150 screen.

The results of this achievement were introduced to the public in Santa Clara last August 24th with the opening feature attraction "How To Steal A Million." Highlight of the opening program was a breathtaking demonstration in DIMENSION 150 with a 15 minute short subject designed to graphically illustrate the capabilities and unique characteristics of the process.

FUTURE PLANS STATED

United Artists Theatre Circuit has retained the services of the Austin Company, international designers and building contractors to design and ultimately build a group of prestige theatres to accommodate and complement the D-150 All-Purpose Projection System. The new theatres will be located at especially selected sites in several of the major market areas of the U. S. Construction is scheduled to commence just as soon as final design approval has been obtained from officers of D-150 and United Artists Theatres. They will also be named "Cinema 150."

Representatives of D-150, Inc. are discussing the potential production of several important roadshow features in DIMENSION 150 with producers in Hollywood.



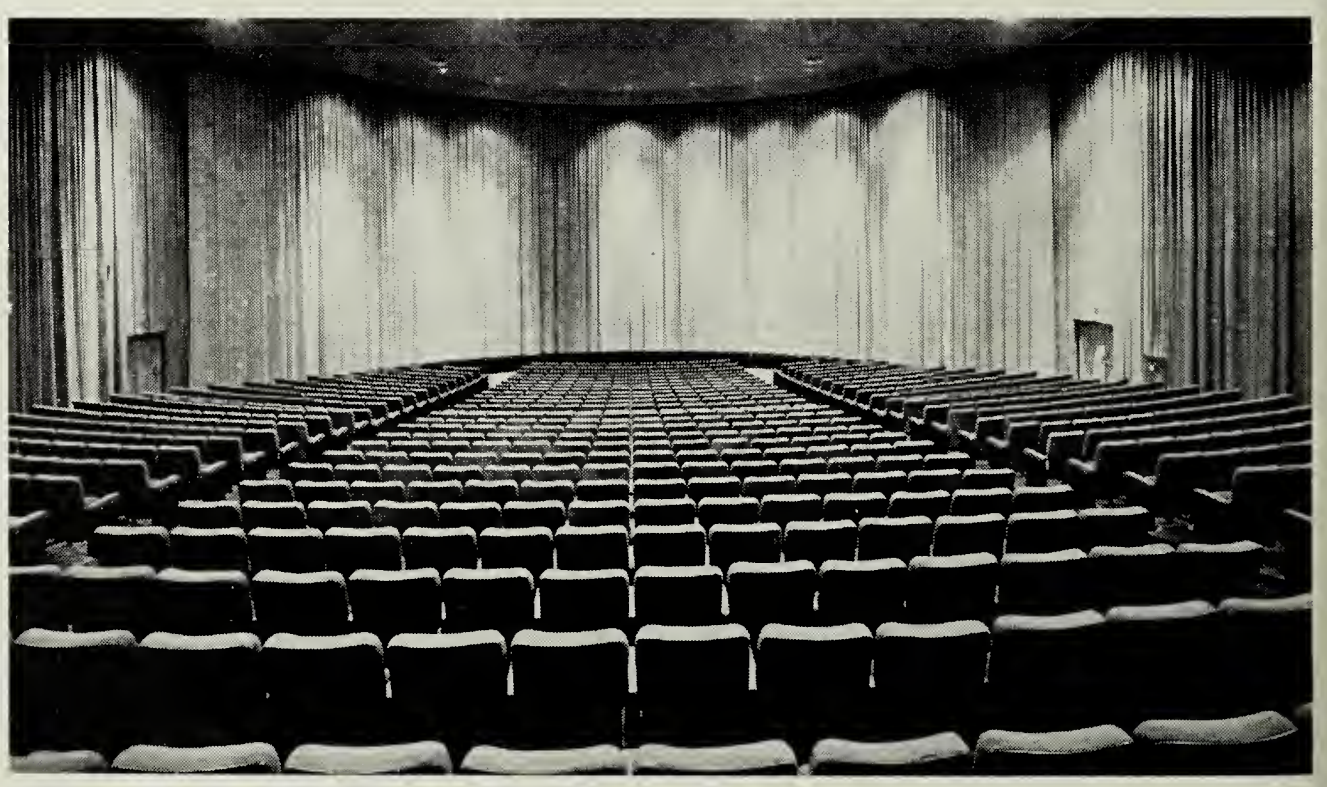
The DIMENSION 150 Super Curvulon lens is mounted in the Norelco 70/35mm Projector by Ronald M. Price, projectionist.

The current roadshow attraction "The Bible" is to be presented in DIMENSION 150 in selected theatres around the world.

The Cinema 150 Theatre at Santa Clara, equipped with the D-150 all-purpose projection system, has full capabilities for the presentation of all picture-sizes and aspect-ratios from both 35mm and 70mm films, and is prepared for deluxe, prestige roadshow engagements of important DIMENSION 150 pictures to come. This theatre features a pale green and gold motif throughout and is further complimented with rocking-chair loge seating throughout.

Credits: Cinema 150, Santa Clara, Calif.

Architect: ..... George Raad & Associates, San Francisco
General Contractor: ... Campbell Construction & Equipment Company
Air Conditioning: ..... Trane
Carpet: ..... Gulistan
Curtains & Drapes: ..... R. L. Grosh & Sons
Plumbing: ..... Brad La Verne Plumbing
Film Handling Equipment: ..... Newmade
Marquee Letters: ..... Adler
Projectors: ..... Philips Norelco 70/35mm
Arc Lamps: ..... Ashcraft Super Core Lite
Rectifiers: ..... Kneisley
Rewinds: ..... Goldberg
Seats: Heywood Wakefield Rocking-Chair Loges
Sound System: Ampex six-channel stereophonic
Electrical Contractor: ..... W. E. Mason
Marquee Construction: ..... Nelson Neon
Projection System: ..... D-150 All-Purpose Projection System



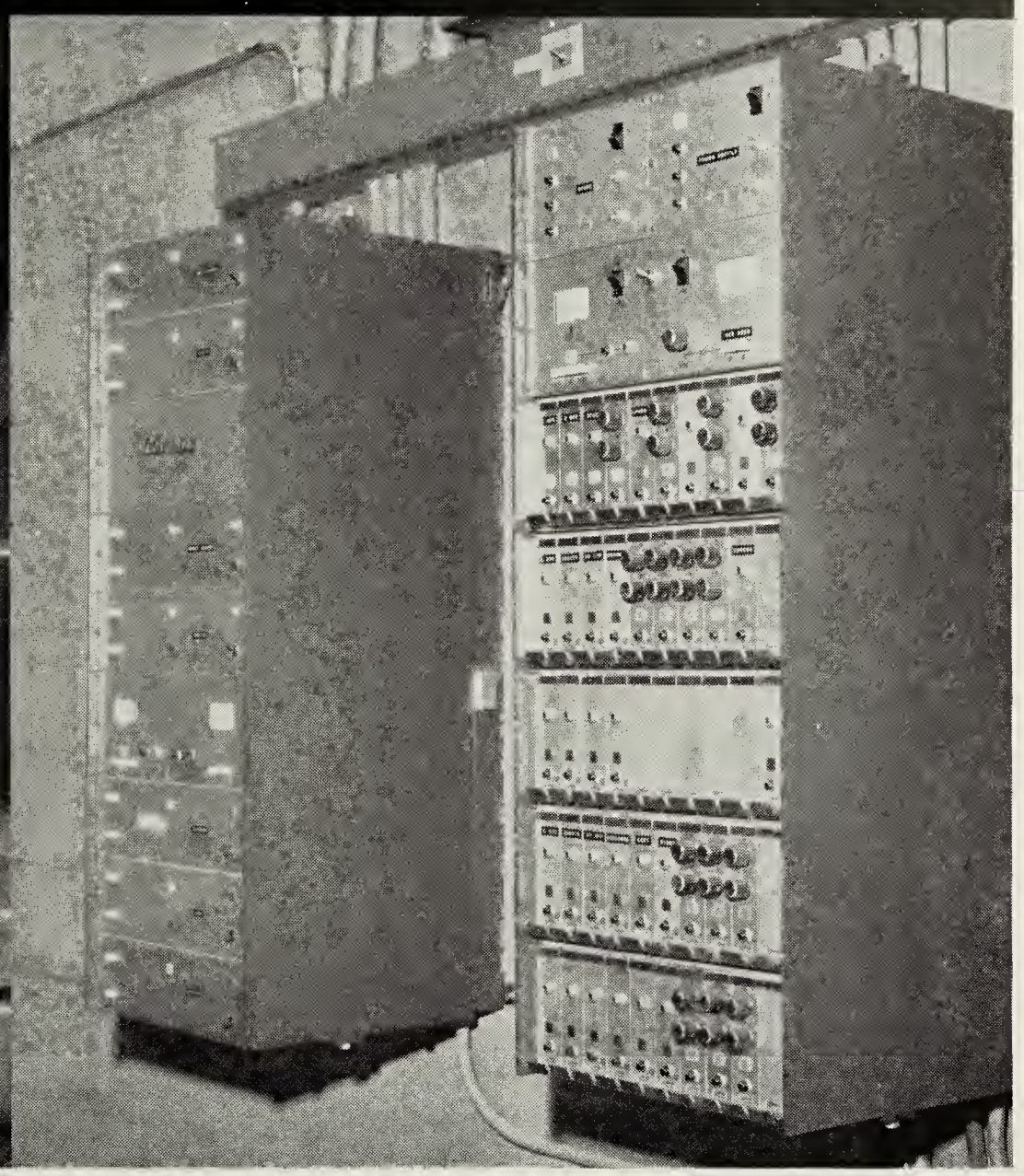
The auditorium of the luxurious Cinema 150 is draped in complimentary tones of gold and green. The 901 seats are spaced at 44" and each is a comfortable rocking-chair loge.

PHYSICAL THEATRE

Vol. 21, No. 10 October 12, 1966

Norelco® projection, of course... and now *Norelco*® sound, too!





Selected for the Sack Cheri, the first downtown theatre to be built in Boston in years.

Sack Cheri owner Ben Sack built a first run, top rate theatre that has the best of everything in furnishings, decor and equipment. It is also notable for something else. It has the very first Norelco all transistor 6-4-1 sound system installed in a U.S. theatre.

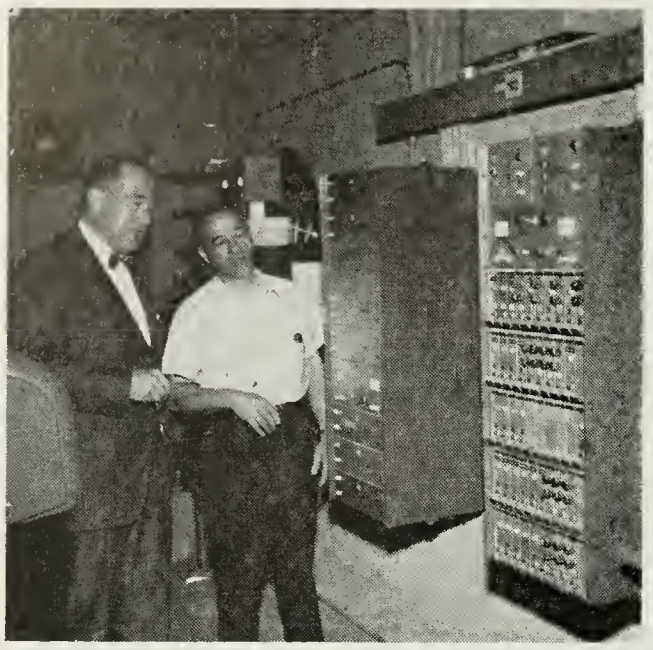
Academy Award winning Norelco AAII 70/35mm projectors were the obvious choice for projection. But the new Norelco sound system gives the Sack Cheri all the benefits of superior Norelco sound as well as sight. Benefits such as six individually adjustable channels capable of attaining perfect acoustical balance anywhere. Pushbutton sound selection of 3 non-sync sources and every type of film track from single channel optical to 6 channel magnetic. All transistor plug-in amplifier units. A built-in self-testing system. And the remarkable achievement of compacting this entire ultra-versatile system into two 15″ wide wall-mounted cabinets.

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North American Philips Company, Inc., 100 East 42nd Street, New York



New Norelco all-transistor sound system is inspected by Niels Tuxen (left) of North American Philips and Joseph Testa of Mass. Theatre Supply Co.

CHERI I TO HAVE A SISTER

SACK CHERI

• Boston, Mass.



Facade features a scalloped canopy extending over sidewalk with entrance-way to shield patrons from the elements.

Ben Sack, Boston's super-salesman, has announced that the first twin theatre in downtown Boston will become a reality in November with the opening of Cheri II, a twin of the present Cheri I shown on this page. Except for having 900 seats to 800 for the Cheri I, the new twin will be identical in decor.

The Cheri I was the first all new motion picture theatre to be built from the ground up in Boston in many years. It is an all-purpose, all-comfort theatre, and first to feature roof-top parking and the descent to the theatre auditorium by elevator for patrons.

In this unique "drive-up" theatre, patrons can drive from their homes right into a 1,000 car garage above the auditorium. After parking, patrons take a high-speed elevator right into the theatre lobby. All this without ever going out of doors.

Once inside, patrons are treated to eye-filling decor inspired by the cinema aboard the S.S. France. As the name of the theatre and the source of the inspiration suggest, the decorative motif is distinctly French with a red, white and blue color scheme repeated throughout—from the red and blue letters on the white background of the three-sided marquee to the red, white and blue globes suspended from the overhanging canopies extending from the facade to the red carpet. Gleaming white tile and formica, red and white seats and plush red velvet draperies set off the plush interior.

Patrons waiting for showtime can browse around a lobby offering Pop and Op art, a full blown art gallery and a whole wall decorated with a fascinating sand sculpture. Continuous music piped in by the WCRB sound service to the lobby and lounge areas serves further to entertain waiting patrons.

Inside the auditorium patrons will find comfortable push-back seats spaced at intervals of 40-inches between rows for maximum leg room and staggered for optimum sight-lines.

For accessibility, the Prudential exit of the Massachusetts turnpike is within a stone's throw of the new Sack Cheri.

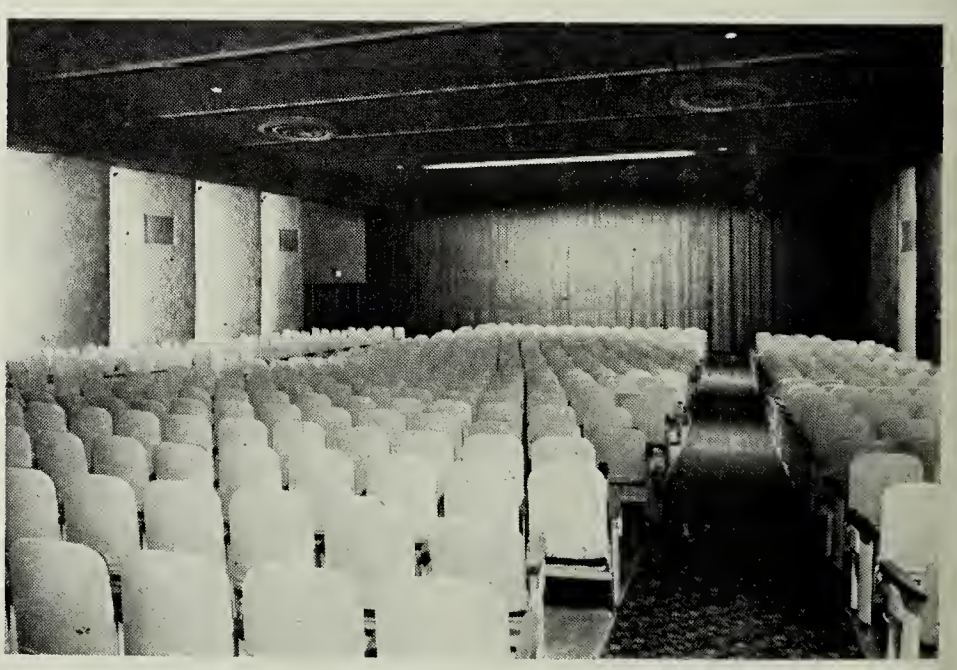
The new theatre is equipped with the latest Norelco, North American Philips Co. 70-35 mm sound projectors capable of running any kind of sound film produced in Hollywood, magnetic four-track or six-track stereophonic sound or regular optical sound.

The new screen is a Technikote Wonder White which gives the viewing public greater focus on color or black and white pictures with a softness to the eyes. The sound amplifiers are fully transistorized, there are no vacuum tubes in the whole system, with five Altec "Voice of the Theatre Loudspeakers" behind the screen and 10 wall effect speakers which will reproduce sound effects that may be in the effect track.

Massachusetts Theatre Equipment Co. of Boston made the installation.



The lobby of the Sack Cheri I facing toward the auditorium. Just past the entrance doors is a fascinating sand-sculpture illuminated from behind by light emanating reflectively from the picture screen. The Cheri is the seventh in the chain of downtown Boston theatres operated by movieman Ben Sack.



A view of the 800-seat auditorium featuring seats of plush red corduroy staggered for maximum sight lines. Rows are spaced at intervals of 40 inches for optimum leg-room and comfort. The auditorium utilizes recessed cove lighting and ceiling spots controlled by a dimmer switch in the projection booth.

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Stainless steel and unbreakable filon background

Drive-in using 18 gauge rust-proof steel marquee



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3122 Hirsch St., Melrose Park, Ill. 60160

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2. Write us for additional details regarding your marquee planning.

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city_____ state_____ zip_____

General Cinema Opens Essex Green



NEW YORK—High in the Orange mountains on the western edge of Essex County in New Jersey, General Cinema Corporation recently opened their Essex Green Cinema, which is the 110th unit (drive-ins and hardtops) in their fast growing nationwide chain. It is located on the property of the Essex Green Shopping Plaza in West Orange.

Superlative projection, built in solid comfort and interior lighting and decor in an unusually aesthetic atmosphere are distinctive features of this theatre.

The picture setting in particular is appealing to the theatre patron. The usual black masking cutting into the picture is eliminated and replaced with a surround of screen material which extends from each side wall, the ceiling and floor to each edge of the picture. By intricate filing of the projector aperture plates, the picture is fitted or 'tailored' into this maskless surround.

The installation of all equipment was made by Ben and Harry Parse of the Capitol Motion Picture Supply Company of New York, one of the nation's largest and busiest theatre equipment concerns.

Harry Parse, in commenting on the picture setting said, "This surround type of picture setting requires carbon arc screen lighting of the highest possible percentage of white light distribution. The picture must be evenly lighted from top to bottom and side to side to achieve the desired effect.

"Ashcraft Arc Lamps powered by Ashcraft 12 phase high reactance selenium Rectifiers were selected by the owners to provide this required lighting element of the surround type of picture setting. Century 35/75 mm projectors are ideally adaptable to such a system of picture presentation because the aperture plate is but a few thousandths of an inch removed from the film and provides a sharp, clean-cut edge around the picture. Our customer standardized on Ashcraft Arc Lamps and Rectifiers and Century projectors many years ago."

Century 6-4-1 magnetic and optical 240 watt transistorized front-end sound system, Altec back stage and auditorium surround effect speakers and a complete Neumade 35/70mm film handling package round out other projection booth equipment. The Hurley Super-Optica Pearlite screen is 23′ 6″ × 54′ and is mounted on a special frame which actually becomes a part of the building structure.

The seating is 1,000 Griggs push-back, fully upholstered chairs equipped with foam rubber toppers. Generous spacing between rows insures undisturbed comfort for every patron.

Recently at the opening of this new theatre, Ben Parse of Capitol M.P.S. Co. said, "We are pleased to have been selected by the General Cinema Corporation to make the complete wall-to-wall and floor-to-ceiling installation. There is a mutual knowledge between our customer and our company that this theatre is equipped with the very best equipment which the market affords today."

Gulf States Announces New Theatre In Houma

McCOMB, MISS.—Houma, Louisiana, will soon have a new indoor motion picture theatre. This announcement came from Gulf States Theatres, Inc., McComb, Mississippi, through its president, Mr. T. G. Solomon.

The Gulf States theatres chain last year purchased the Fox Theatre here in Houma, and after analyzing the Houma area and its growth potential, have decided to build a new indoor shopping center theatre. The theatre will be seated with 800 deluxe, modern auditorium chairs. It will be equipped with the finest transistorized, stereosonic sound and the very latest in projection equipment. The seats will be arranged in a wide spacing design so as to give more leg room for additional customer comfort. Other outstanding features will be a spacious, fully carpeted lobby along with the very latest in concession equipment serving a wide variety of food items.

Negotiations are being finalized for a location and should be completed in the immediate future. The Fox Theatre, which Gulf States operates in Houma, will be converted to an office building immediately after the new theatre is opened.

Home Atmosphere Offered In New Theatre Boom

DALLAS, TEXAS—Jim Kendall, business writer of the Dallas Times-Herald in a recent article stated that motion picture theatres are looking less like theatres and more like "home."

The industry is riding the crest of one of the most expensive building booms in three decades. Concepts in new construction and theories for seating arrangements and interior and exterior design are producing a marked change in theatre appearance.

Three executives in the motion picture industry here were asked for their opinions concerning the construction boom and the new design of theatres.

John Q. Adams, executive vice president of Interstate Theatres, said Interstate is seeking "more comfort."

Earl Podolnick, president of Trans-Texas Theatres, said that "we launched a remodeling program to regain patrons by offering more comfort, more pleasant surroundings.

Howard B. Palmer, Southwest division manager of General Cinema Corp., offered much the same opinion. "The American is not lazy, but he craves convenience and comfort."

The Dallas-based Interstate chain operates 80 theatres in Texas cities. It will have opened eight new theatres by the end of 1966. Two are in the Dallas area—the Westwood in Richardson and Belaire in Hurst.

Adams said most of Interstate's new theatres will accommodate approximately 1,000 patrons, a figure Adams terms "ideal." Balconies have been excluded to offer more "first class seats." Continental style seating has been introduced to afford patrons more leg room between seat rows—in keeping with the "comfort theme."

In its new theatres, Interstate uses a giant screen to accommodate the three or four sizes needed to exhibit today's different motion picture processes.

Adams feels the motion picture theatre industry is rapidly approaching a saturation point. "Dallas is a 'well seated' city," he said. "Any further construction plans will come only after detailed study."

Podolnick said Trans-Texas launched its construction program in 1960. One of the first theatres to open was the Americana in Austin. A second theatre is under construction in South Austin. Both are located in shopping centers.

Podolnick said the corporation put the latest in projection and sound equipment into the Americana. Wall-to-wall curtains are used to absorb excess sound. Color television sets have been installed in a number of the chain's lobbies and in the concessions areas of two Austin theatres. Trans-Texas operates 10 theatres, including the Fine Arts and Capri in Dallas.

General Cinema, a Boston corporation, is among the most active in the theatre construction business. The chain has opened 16 new auditoriums in Texas since early 1963. Four are in Dallas and plans for a fifth here have been announced. Palmer said General Cinema has incorporated a number of innovations into its theatres.

Sole reliance for deadening sound is no longer placed upon the back wall of a theatre, but upon acoustical features built into all the walls. The perforated aluminum walls include three inches of rock wool insulation. Palmer said curtains, which he terms "dirt catchers," have been replaced by blue lighting that has

(*Continued on Page PE-17*)

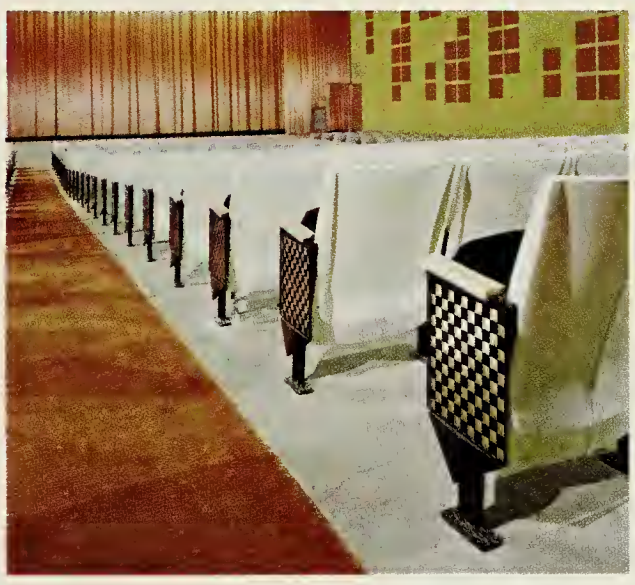


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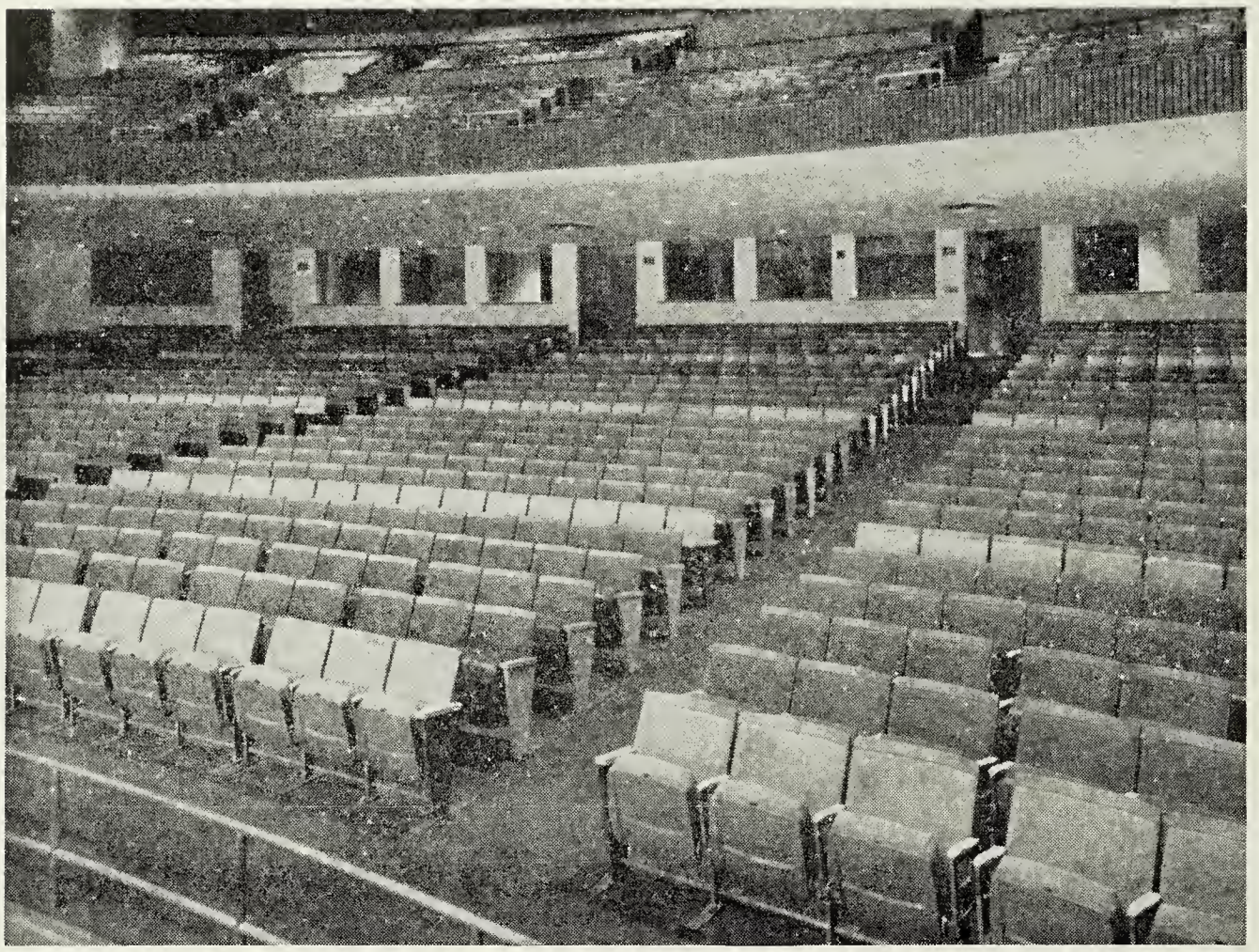
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Jay Berkowitz, Editor

October 12, 1966

Visual Aids & Talks On Vending Featured On NAC Convention Program

The old adage: "a picture is worth a thousand words" was put to good use during the second business session at the 1966 convention of the National Association of Concessionaires, when a "Visual Aids and Promotions" program was presented at the Americana Hotel, New York City, said Leonard Pollack, NAC convention program chairman.

In addition to a series of short films shown in the program chaired by Lee Koken, McCrory-McLellan-Green Stores, New York City, the subject of vending was covered in considerable detail by various speakers.

During the visual presentation Tico Bonomo, Brooklyn, board member and public relations committee chairman of the National Association of Confectioners introduced "The Wonderful World of Candy"; Charles Baker, vice president, The Pepsi-Cola Co., New York City introduced "The Hard Sell at the Candy Counter" and Harvey W. Westfall, The Coca-Cola Company, Atlanta, Georgia, presented the film "Walk-up Hospitality."

On the subject of vending, J. L. (Jack) Burlington, vice president-marketing, The Vendo Company, Kansas City, Missouri, delivered a talk "What Vending Means to the Concession Industry and the Concession Industry to Vending." Paul Selzer, vice president-sales, The Vendo Company, discussed "Layout and Area Treatment of Vending Machines."

Morris (Tiny) Weintraub, publisher, Vending Times and secretary of the New York Automatic Vending Association addressed the delegates on "The Problems of Vending."

Invitations to more than 3,000 vending operators in New York, New Jersey and Connecticut were extended by the New York vending group to attend the Motion Picture Theatre Equipment & Concessions Industries Trade Show, co-sponsored by the Nat'l Ass'n of Theatre Owners (NATO), Nat'l Ass'n of Concessionaires (NAC) and Theatre Equipment and Supply Mfrs. Ass'n (TESMA), which was in progress throughout the concurrent conventions of the three organizations.



Officers and Directors of The National Association of Concessionaires convened in New York City during the organization's annual convention. Shown here at the Americana Hotel are: Seated (L to R) Augie J. Schmitt, J. J. Fitzgibbons, Jr., NAC past presidents; Jack O'Brien, NAC president; Van Meyers, convention chairman; Nat Buchman, convention co-chairman; Julian Lefkowitz, contest chairman; Andrew S. Berwick, Jr., NAC treasurer; Chas. E. Darden, regional vice-president.

Standing (L to R) Louis L. Abramson, NAC executive director; J. C. Evans, director; Lee Koken, NAC past president; John Burlington, Don Mayborn, Welcome Weaver, Mel Rapp and John D. Reynolds, directors; Chas. U. Lipps, regional vice president; Leonard Pollack, convention program chairman; Irving Singer, director; Al Lapidus, regional vice-president and Sydney Seigel, director.

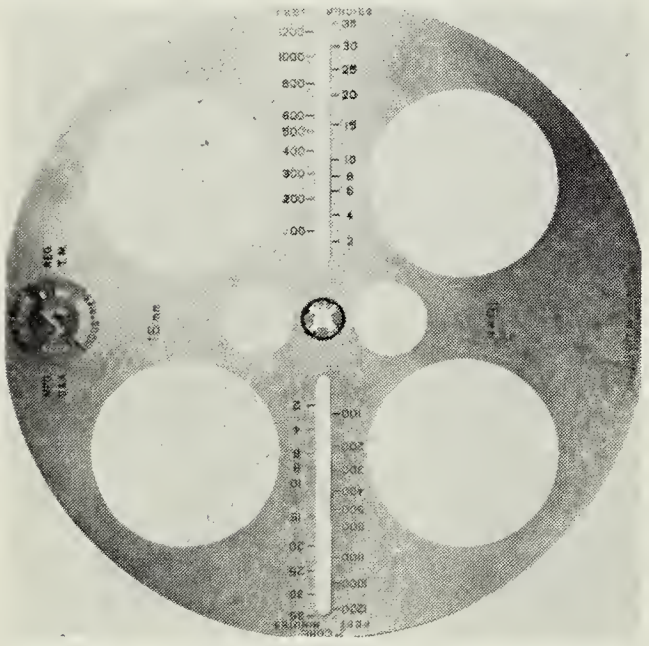
New Mastereel 16mm And 35mm Film Handling System In Prod.

WHITE PLAINS, N.Y.—The first popular showlength sizes of the radically new 16mm and 35mm Mastereel flanges and split reels are immediately available, according to an announcement by Robert Gross, president of Mastereel Industries, Inc., White Plains, N.Y.

Production priority was given to the most popular requirements of up to 35 minutes in the 16mm size and up to 15 minutes in the 35mm size, Mr. Gross explained. He also said that other items and sizes of the system's equipment are in production, and will be available in the near future.

These components are the first elements of the Mastereel film handling system presented to the industry at the March 1965 Technical Conference of the Society of Motion Pictures and Television Engineers.

Highly versatile and simple to use, this unique film handling system is said to slash costs by saving labor, time, weight and space. Fully patented, it is designed to handle film any way it comes; on reels, on positive and negative cores, on sleeves or just tightwound on itself. Inexpensive plastic film cores, or even cardboard sleeves, can readily substitute for reels, giving great economies in storage and shipping.



The flanges are identical and can easily engage with any other Mastereel flange of the same film size to form a split reel with the same capabilities as the flange—handling film any way it comes. All flanges and reels have strong heat-tempered aluminum disks, .090 in thickness, 11¾ inches in diameter, and are anodized in silver for 35mm and in gold for 16mm to protect, color code, and enhance appearance.

"In fact", Gross said, "the flanges and split reels are designed to withstand a lifetime of hard professional use and are fully compatible with all present rewinding, projecting, editing and viewing equipment now being manufactured for professional, industrial, educational and amateur use."

Gross further stated that exhaustive laboratory tests subjected the reels and flanges to 100,000 coupling cycles and as many plastic core engaging cycles with no breakdowns and with no appreciable wear. "This is the equivalent of more than 20 years of professional use", he pointed out.

"Use of the split reels," Gross added, "eliminates at least 50% of film winding required by current film handling practices.



Wedgewood Cinema, a red brick colonial showplace in Youngstown, Ohio, is the latest theatre to be fully equipped under Ballantyne's Theatre package plan. The unique marquee forms a permanent canopy over the drive and main entrance.

Ramsay Joins Royal Crown

COLUMBUS, GA.—Appointment of Donald J. Ramsay, of Pittsburgh, as western division manager for Royal Crown Cola Co. was announced by Andrew G. Hargreave, vice president-sales, at corporate headquarters in Columbus, Georgia.

Ramsay, who is widely known and experienced in the beverage industry, was formerly executive vice president of Pittsburgh Brewing Company.

In his new position he will be responsible for Royal Crown Cola's operations in the states of California, Arizona, Idaho, Utah, Montana, Nevada, Oregon, Washington, and a portion of Texas.

Call Arthur Treacher Expands Cleaning Service

UNION, N.J.—Call Arthur Treacher Service System, the country's fastest growing supplier of temporary household help, is moving into the field of contract maintenance for light industrial and commercial establishments.

The new service, called "contract cleaning," provides uniformed personnel and equipment, and is aimed primarily at small to medium-sized commercial buildings such as hotels, motels, small factories, movie houses and offices, according to Arthur Treacher, moviedom's famed butler who founded the nationwide company.

He said the program originated in suggestions by owners of commercial operations who wene aware of the work of his organization, and were experiencing difficulty in obtaining effective cleaning service. He said they expressed belief that he could apply to buildings of their size the same high type service he offers home owners.

"We did extensive research into contract operations, and found that cleaning help for the smaller establishments is hard to get on a regular basis," said Treacher, whose household temporaries organization has grown in its first year to 50 branches in 25 states accounting for more than 65 per cent of the U. S. population.

"We believe that the experience gained from our successful home-help organization will enable us to solve this commercial cleaning help shortage problem economically and efficiently. We offer well-trained, bonded and insured cleaning specialists at regular specified times, and at attractive rates. Our sanitary and industrial engineering staff has been augmented to assure clients the full benefit of accurate cost estimates, and expert know-how in the proper use of the right equipment, detergents, polishes or germicides.

KINDAIR ANNOUNCES CINEMA-70

MONTEREY—Ending speculation after ground breaking some weeks ago Kindair Corp. and the leasing agents for the Del Monte regional shopping center have announced the construction of the Cinema-70 opening in conjunction with Macy's, Roos-Atkins and other major tenants.

In a joint statement, E. P. Anderson, leasing-management agent for Del Monte and D. Kirke Erskine and Bruce H. Matson, theatre owners and operators, referred to the new project as exemplifying the latest trend in theatres located in family patronized shopping centers.

The 800 loge seat Cinema-70 design concept is by Olof Dahlstrand, AIA of Carmel, working in conjunction with John Carl Warnecke & Associates of San Francisco, originators of the cluster-square theme which provides shops arranged in a carefully studied "random" pattern of buildings separated by intimately landscaped malls.

The exterior features a wide expanse of glass trimmed with deep bronze anodized aluminum enclosing the lobby which looks onto a tree covered mall and parking area with special lighting designed to emphasize and heighten the excitement of the theatre entrance.

An inset concession area adjoins the lobby and complements a spacious foyer leading into the smoothly inclined auditorium where the continental seating arrangement utilizes side aisle access with nearly 48 inch back-to-back spacing providing the maximum in viewing comfort. Spatial concepts and subtle lighting combine to emphasize the intimacy of the lobby and foyer in order to heighten the dramatic impact of the huge curved screen which provides a sixty foot wide image. The screen and projection equipment have been selected to accommodate all of the large screen processes now in use as well as anything anticipated in the future. The projection and sound equipment by Norelco reproduces stereophonic sound with the ultimate in high fidelity.

Ceiling to floor draperies extending deeply into the auditorium, surround and enclose the stage in a manner to further emphasize the picture and sound reproduction.

Requiring an investment in excess of 20 million, the 47 acre, 2500 car Del Monte regional shopping center is a completely new innovation for the famous Monterey Peninsula resort area. The international reputation of scenic Pebble Beach, and the quaint artists' colony of Carmel, draw over three million tourists annually to the area. Bing Crosby's love for the Peninsula sparked the establishment of the immensely popular Annual Crosby Tournament which attracts stars of the entertainment and sports world. In recent years an aggressive Chamber of Commerce has attracted hundreds of large and small business conventions which nearly fill the numerous hotels and motels both summer and winter.

The Cinema-70 is the newest theatre on the Monterey Peninsula announced by Kindair this year and is in addition to their new conventional Valley Cinema located in a smaller shopping center some eight miles distant in the Carmel Valley.

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1. Use just the right amount of syrup. No more.
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A carefully prepared drink means you will sell more Coca-Cola. Dozens of unusual things you don't often think about are clearly explained in a booklet entitled, "Facts For Quality Beverage Dispensing." Your representative for Coca-Cola will be happy to show it to you.



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We can't shoe a horse or repair a generator, but when it comes to Seating . . . .

Sorry, we're not a jack of many trades. For years, we've contented ourselves (and, we hope, many theatre owners) with the skills we do possess, like the "know-how" in all phases of theatre seating, from the ground up. Ask us about what's new, how will it make up, how will it wear, how much will it cost, and you'll get reliable answers. Aren't these good reasons to talk with a Massey man?

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Historic Patent #3273953 Issued To Davee Of Century

TEDA Membership Drive Moves Into High Gear

LOS ANGELES—Moving into high gear this month is the first extensive membership drive conducted by the Theatre Equipment Dealers Association. According to TEDA, every equipment dealer who conducts his business legitimately and has a reputation for honesty is eligible for membership.

To oversee the organization's goals during the drive, the following dealers were appointed to the membership committee: Harold Abbot, Jr., midwest; Barclay Ardell, southwest; P. E. Comi, northeast; H. W. Loeffler, southeast; John Kenny, upper midwest; Robert Woelfl, west; and J. Eldon Peek, lower midwest.

TEDA is not only stressing the importance of dealers joining the organization but manufacturers as well are being urged to become-social members. An open forum between dealers and manufacturers would aid both and be a boon to industry growth.



National General Corporation and San Diego Officials broke ground for Fox West Coast Theatres new Valley Circle Theatre. Shown at groundbreaking are (L to R) Frank Alessio, John Klee, William Thedford, Vicki Palmer (Miss San Diego), San Diego Mayor Frank Curran and J .Walter Bantau.

Rambo Joins Pepsi

NEW YORK—Robert E. Rambo has joined the public relations staff of the Pepsi-Cola Company.

Rambo previously served as host, producer, director and writer for the radio and television division of Triangle Publications. He handled a nationally syndicated sports TV series on athletics and physical fitness which was endorsed by the President's Council on Physical Fitness.

Patent #3273953 has been assigned to a patent issued to Larry Davee, president of Century Projector Corporation.

This patent is for the Cine-Focus method of film stabilization which has been used so successfully in the showing of such motion pictures as "The Greatest Story Ever Told," and many others.

Contrary to popular belief the Cine-Focus film stabilization is probably more advantageous in the showing of 35mm films as it is for 70mm films. It has been known to correct for badly buckled film, subjected to the intense heat of previous projectors. This makes it a practical necessity in subsequent run theatres using film for second or third runs.

Cine-Focus is not primarily a film cooling system, although it does remove heat from the film and reduces the amount of heat to which the film is subjected. It will therefore reduce film damage caused by heat.

Cine-Focus is a pressure system (not an air blast). The film is kept under a constant air pressure which pre-stresses it into the focal plane of the lens from which it can not move. For all intents and purposes, therefore, the projection has all the characteristics as from glass slides that obviously can not move from the focal plane of the projection lens.

Century believes that this invention of Cine-Focus is the first major commercially adaptable film stabilization ever made available on a motion picture projector. It is one which requires no "compressed" air, no air jets, no pressure control valves, etc. There are no controls, no adjustments, and the operation is free from any adjustments whatsover.

Once a picture is focused on the screen it will stay in focus indefinitely, even with badly buckled film and high speed short focus lenses.

The United States patent office has allowed 22 claims for the Cine-Focus patent. This exceptionally large number of claims was possible because of the unique operating features incorporated, never before used.

Cine-Focus is now a permanent part of the new Century model JJ-3 projectors and may be obtained as a permanent installation on Century 35mm models as well.

There are a number of secondary advantages to the use of Cine-Focus. Among them is a removal of dust and dirt from the film just prior to projection, and the elimination of dust within the mechanism and sound reproducers, even in heavily dust laden air as may occur from time to time in drive-in theatres on windy days, or the "floating" cement dust created in projection booths from concrete floors.

Cine-Focus has been proven by actual theatre operation for the past year and has proven invaluable in every installation.

It is now available only on Century 35mm and 70mm projectors.

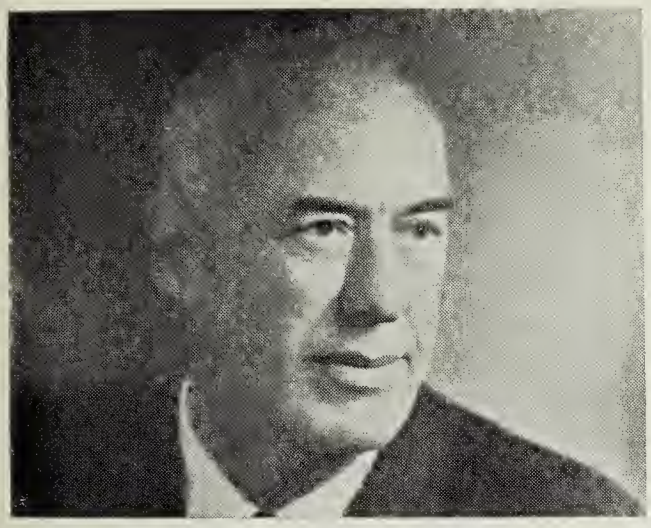
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John Currie Named TESMA President



John Currie

The Theatre Equipment and Supply Manufacturers Association has elected John Currie as president. Currie, vice-president of General Precision Equipment Corp. will serve a two year term.

Also elected to a two year term was George Carrington, vice-president of Altec Co., Inc. He will serve as vice-president of TESMA.

Retiring TESMA president, Arthur Hatch, of the Strong Electric Corp., has been named chairman of the board of TESMA.

"Miraclean" Trademark Granted

CHICAGO—A certificate of trade mark has been granted Keating of Chicago, Inc. covering the trade name "Miraclean" for hard chromium plated cooking surfaces on ranges and frying grills and on cast iron, steel and aluminum griddles having hard chromium plated work surfaces for use on ranges and counters, in class 13.

These griddles will shortly be ready for the general food service market, having been marketed selectively for a period of eighteen months.

Meterflo Names Reps

CHICAGO—Ryan and Melville, Inc., Minneapolis, has been appointed manufacturers representative of Meterflo products, announced E. E. Goodrich, general manager of beverage equipment products for The Bastian-Blessing Company, Chicago.

Ryan and Melville will handle the Meterflo line in an area comprising Minnesota, North Dakota, South Dakota and Northern Wisconsin.

Meterflo products are a complete line of beverage dispensing equipment. This includes portion controlled milk, coffee, cream, tea, hot water and juice dispensers, coffee brewing systems and mobile coffee service units.

Theatre Boom

(*Continued from PE-10*)

the same general function of the curtain—to announce a new feature.

Lobbies of General Cinema theatres are also art galleries. They have plush furniture similar to that found in many American homes. General Cinema operates 109 theatres, including 45 D-I's in 26 states. It has averaged one new theatre opening every 10 days during 1966.

Although there are indications that construction will slack off during 1967, the executives believe the industry has reversed a trend of decline that began in the early 1950s.

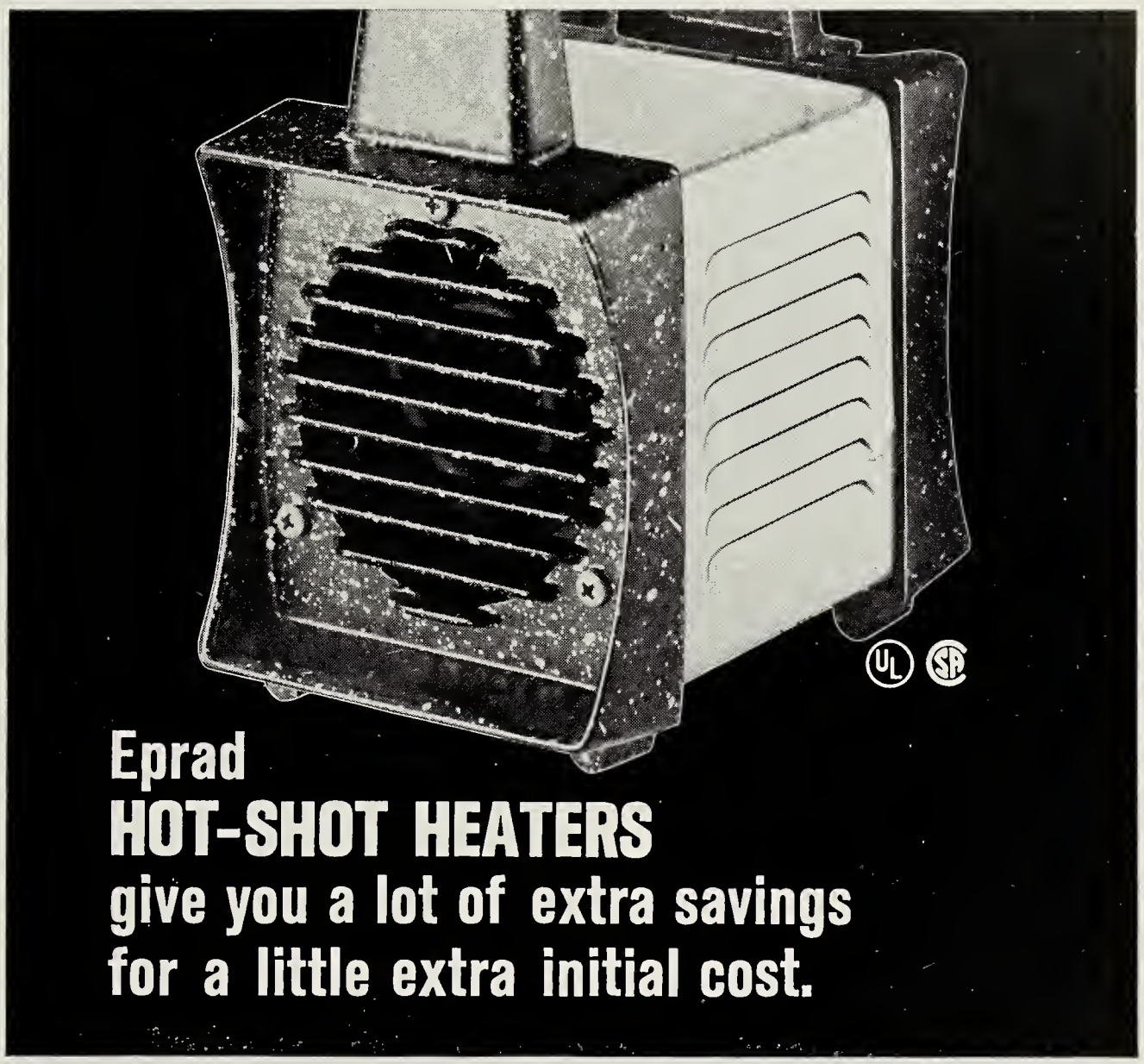
SMPTE Award To Hynes

NEW YORK—Fred Hynes, vice president and general manager of Todd-AO, Hollywood, has been selected by the SMPTE as the recipient of their 1966 Samuel L. Warner Memorial Award. It is the purpose of this award to do honor to the individual by recognizing outstanding contributions in the design and development of new and improved methods and/or apparatus for sound-on-film motion pictures.

Hynes is thus being recognized for his achievements and advancements in the art of stereophonic recording, for his contribution to improved theatre presentation, and his continuing leadership in the dramatic use of sound-on-film.

Distributor Appoints European Rep

NEW YORK—Modern Talking Picture Service, Inc., has announced the appointment of Donald W. Lloyd as its European representative. His offices will be located at 385, The Strand, London. The company is the leading distributor of sponsored films in the United States and a charter member of the International Association of Informational Film.



Be thrifty...install genuine Hot-Shot heaters.

Eprad Hot-Shots may cost a little extra when you buy them. But you get a lot of extras that mean greater savings in the long run. For example. ☐ *Extra quality* like General Electric Calrod™ heating element (no one else uses it) and a special weatherproofed motor. Trouble-free long life means savings. ☐ *Extra performance* like keeping customers warmer and coming back. Repeat attendance puts money in your savings account. ☐ *Extra assistance* like wiring diagrams, promotion paks and winter operation manuals. These can save and make money for you. ☐ *Extra service* like that provided by your Eprad theatre equipment dealer. Among other things, this saves long-distance phone calls. ☐ About the only extra you don't get with Hot-Shots is extra maintenance costs (you get that with cheaper heaters). ☐ **So think twice and beware of imitators when you buy . . . Install genuine Eprad Hot-Shots . . . the proven heater . . . and save money.**

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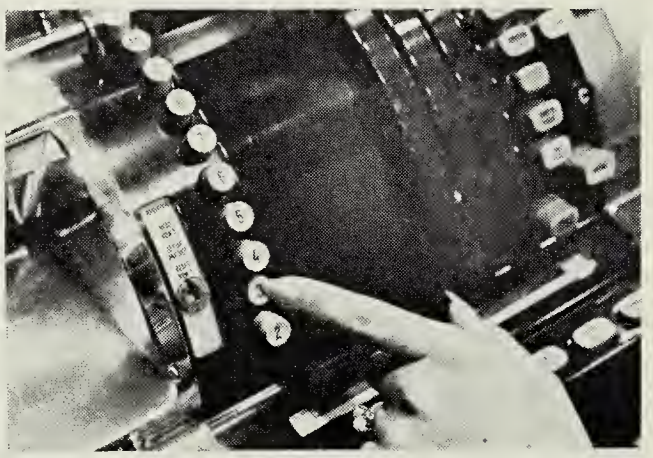
FAST issues tickets, does auditing, gives change and counts the customers in an almost foolproof electronic marvel.

LOS ANGELES—Management control of box office operations in motion picture theatres has moved to an operating par with supermarkets, chain and department stores with the introduction of National General's FAST system.

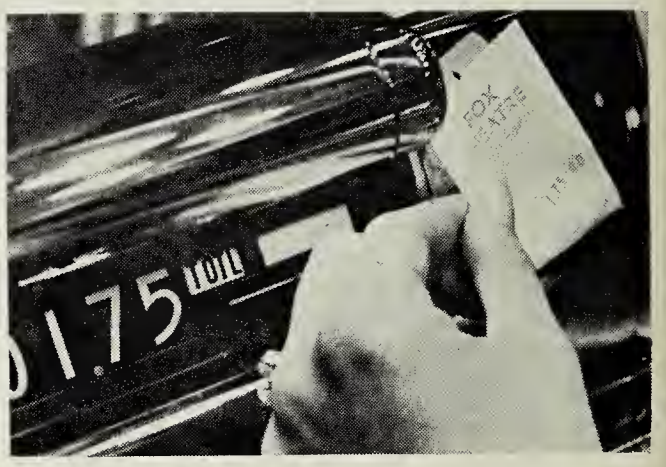
FAST stands for Foolproof Auditing and Sale of Tickets. The system utilizes a modified sales register—the NCR NGC Class 52 NOF Theatre Ticket Machine—to issue tickets and accumulate running totals of attendance and income.

The system was unveiled recently following a two-year research and development program conducted jointly by National General and NCR. The present FAST machine, the fourth modification developed, has been installed and operating at the Fox Northridge Theatre, Northridge, Calif., since Jan. 12, 1966.

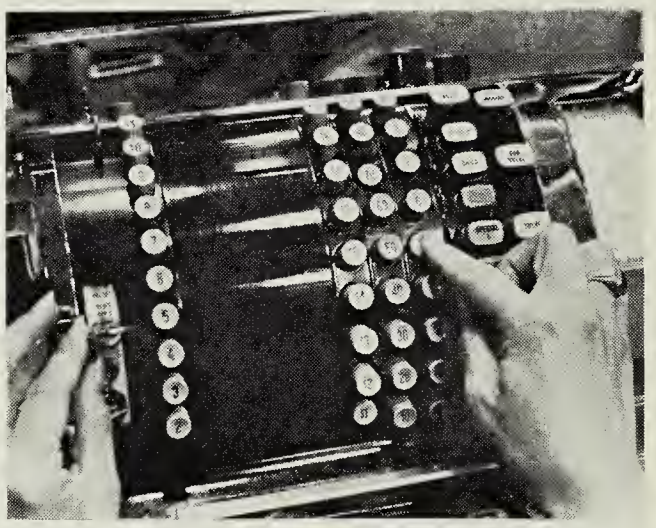
The accompanying photos picture the operation of FAST step-by-step.



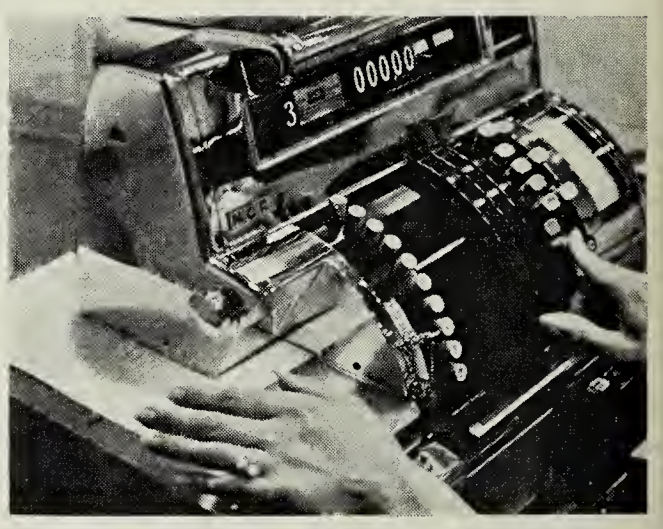
One row of keys on the NCR machine is used to designate the number of tickets of any given type ordered by the patron.



FAST tickets are printed as they are sold and delivered by the NCR machine in a position ready for tear-off and delivery to the patron.



Prices of tickets can be reset in NCR machine at any time under key control. After adjusting control lever at left to preset position, the manager enters prices for each ticket category by using amount keys which are covered during normal ticketing operations.



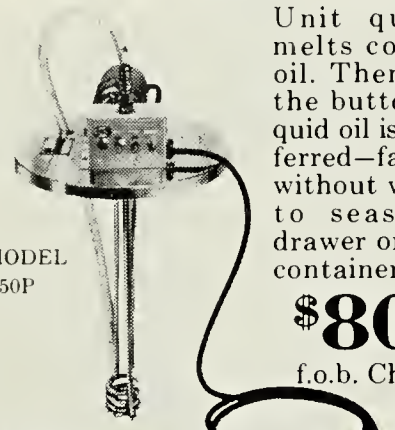
At the beginning of each evening, once each hour and at closing time, the NCR machine imprints sales units and cash totals on this theatre operating report. Machine totalling of operating figures saves an estimated half hour of clerical detail.



Partons handle FAST register-issued tickets just as they formerly did the pre-printed pasteboards.

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Rice Appointed VP Of General Precision

TARRYTOWN, NEW YORK—Robert L. Rice has been elected a group vice president of General Precision Controls, Inc., a subsidiary of General Precision Equipment Corporation, it was announced by Louis Putze, president of General Precision Controls, Inc.



RICE

General Precision Controls, which is made up of those GPE companies primarily engaged in products for commercial markets, was organized earlier this year when Controls Company of America merged with General Precision Equipment Corporation.

A group vice president, Putze said, Rice will supervise the operations of three of GPE's commercial companies—Graflex, Inc., National Theatre Supply Company and The Strong Electric Corporation. Rice has been president of Graflex since 1962 and he will also continue in that position. Graflex is a leading producer of professional photographic equipment and audiovisual equipment and materials for schools. National Theatre Supply Co., Paramus, N.J., is a principal distributor of theatre equipment and supplies and The Strong Electric Corporation is a manufacturer of specialized light projecting equipment. J. W. Servies nd A. J. Hatch are the respective presidents of these companies.

Prior to joining GPE in 1961, Rice was a vice president and partner of Lancy Laboratories and vice president of marketing at Fischer & Porter Company. During World War II, Rice served in the U. S. Army. He graduated from the University of Cincinnati with a B.S.M.E. degree.

Kelly Named Pepsi VP

NEW YORK—Robert A. Kelly has been named manager of public information for Pepsi-Cola Company. Kelly will be responsible for planning, developing and communicating information programs covering all phases of Pepsi corporate activities. In addition, he will be responsible for developing and evaluating both new and existing public relations programs.

Kelly joned the company in 1962 as a member of the public relations department. Previously, he was industrial editor of Sales Management magazine. He also has authored freelance articles for publications such as Pageant, Popular Mechanics, Coronet and Automotive News.

He is a member of the Public Relations Society of America and the Chicago Press Club. He holds a B.S. degree from Columbia University.

Lily Names Officers

NEW YORK—Lily-Tulip Cup Corp. announced the election here of Fen K. Doscher as senior vice-president and Michael Schechter as vice-president-sales.

Doscher, a director of the Company, was currently vice-president-marketing. In his new post as senior vice-president he will be responsible for a broad range of corporate activities.

Schechter joined Lily-Tulip in a sales capacity in 1949. He has held a number of positions in Lily-Tulip's marketing organization, most recent of which was director of full line sales.

Indoor for Circuit

AUSTIN, TEXAS—Earl Podolnick, president of Trans-Texas Theatres Circuit, has announced plans to build an indoor motion picture theatre in the new Southwood Center. The new South Side theatre, according to Podolnick, would follow the pattern set by Trans-Texas' Americana, which was opened on the north side of the city last year. Podolnick said all the most advanced features of theatre planning will be incorporated in the new theatre.

WANT FURTHER INFORMATION ON

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Please Check:

- ☐ **AMERICAN SEATING CO.**, Theatre Chairs
- ☐ **ASHCRAFT MFG. CO., C. S.**, Projection Lamps, High Reactance Multi-Phase Rectifiers
- ☑ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.**, Theatre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.**, Lorraine Arc Carbons
- ☐ **COCA-COLA CO.**, Coca-Cola Syrup
- ☐ **CRETORS & CO.**, Motorized Transfer Pumps
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- ☐ **NATIONAL THEATRE SUPPLY CO.**, Theatre Equipment and Supplies, American Theatre Chairs
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco All Transistor Sound System
- ☐ **RCA SERVICE CO.**, RCA Theatre Sound Service
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- ☐ **WAGNER SIGN SERVICE, INC.**, Theatre Marquees
- ☐ **UNION CARBIDE CARBON PRODUCTS DIV.**, "National" Arc Carbons
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LIST ITEMS .....

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ISSUE OF OCTOBER 12, 1966

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Coke Trademarks Upheld

CHICAGO—A Chicago judge has instructed five defendants that no substitutions are allowed when Coca-Cola is requested by patrons. Judge Donald J. O'Brien entered final judgment against one bowling establishment and four cocktail lounges. All five listed their principal place of business at the same address.

The judge stated that "Coca-Cola" and "Coke" are two of the most widely advertised, universally accepted and valuable trademarks known to the world of business. The goodwill which attaches to trade symbols identifying a product in which the public has confidence must be carefully guarded to protect both the trademark owner and the consumer.

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Chatham Cinema To Debut In Pittsburgh Complex



EXTERIOR DRAWING OF CHATHAM CINEMA

PITTSBURGH—Chatham Cinema, the first entirely new theatre to be built in downtown Pittsburgh in almost 40 years, will open Oct. 26. It will be one of the most beautiful and luxurious theatres in the tri-state area and is part of the recently completed Chatham Center complex in the city's upper triangle.

The theatre will be operated by Morris Finkel, well-known Pittsburgh motion picture theatre owner, and will be managed by Clare Hempel, former manager of the Pittsburgh Playhouse restaurant. "Alfie," starring Michael Caine, will be the first movie to be shown in the glamorous new theatre.

The focal point of the interior of the new theatre, all of which has been done in an American Revolutionary War period theme, will be an 18×15 foot authenticated mid-18th century tapestry. It is a pastoral scene depicting lords and ladies of the period playing the game of pell mell (which somewhat resembles contemporary croquet). The tapestry is done in muted reds, greens, beiges, browns and blues and furnishes the color scheme for the entire theatre. It will be illuminated with concealed lighting.

Red wool carved carpeting blankets the theatre and covers the leisurely, curving ramps that lead into and out of the theatre.

Dominating the main lobby will be a huge, 60-candelabra chandelier made of doré bronze and suspended by a 30-foot chain. Many cast bronze figures of cherubs strumming harps, cupids, flower blossoms and the muses in various poses, adorn the unique chandelier which was found in an antique shop in Italy by Mr. and Mrs. Finkel.

An ornately carved antique music stand in the upper lobby will hold announcements of future attractions. Also on display will be authentic, workable American Revolutionary War guns—flintlocks, side arms, rifles, etc. A great breakfront, lined in red silk, containing authentic art objects will stand in the lobby.

Women attendants in the theatre will be dressed in colonial clothing—long black dresses with frilly white, lace-cuffed blouses. Doormen and ushers will wear uniforms that reflect the period, with changes of coats that will coincide with and reflect the changes of the seasons.

Another highly unusual feature of Chatham Cinema is the absence of a ticket booth. Instead, there will be a large desk in the lobby, which will contain all ticket-selling equipment.

The theatre will seat 688 persons, and will be terraced and sloped, allowing eye-level viewing of the screen from every seat. The rows of seats will be curved, with a comfortable distance between seat backs. These seats will be covered in champagne-colored fabric.

The screen will be 35 feet wide and 15 feet high, adaptable for every form of modern motion picture projection. A stereophonic sound system, engineered especially for Chatham Cinema, will produce the utmost in high fidelity sound reproduction.

The stage, 15 feet deep, will be large enough and so constructed that an automobile can be driven onto it, through a special entrance from the Chatham Center parking garage. Mr. Finkel plans to make the theatre available for sales meetings and other group activities during those hours when movies are not being shown.

Chatham Cinema will have completely draft-free air conditioning, and the air in the theatre will be changed every six minutes.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



OCT. 12, 1966 SECTION TWO
VOL. 76, No. 9

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama	DS—Dyallscope	PC—Pathe Color	TE—Technirama
CS—CinemaScope	EC—Eastman Color	PV—Panavision	TS—Techniscope
DC—Deluxe Color	MC—MetroColor	RE—Reissue	VV—VistaVision
		TC—Technicolor	C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Halliday, Lisa Danlely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6603 **LEMONADE JOE**—C—90m.—Carl Flala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English

6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles

6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele

6605 **OH! THOSE MOST SECRET AGENTS**—(C)—Franco and Ciccio
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers

6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made

6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house

6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made

6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blair—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English

6615 **LA DOLCE VITA**—D—175m.—Marcello Mastrolanni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... A2 UA
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
Alice In Wonderland In Paris .. A1 Misc.
All Men Are Apes ..... Misc.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

- Any Wednesday ..... A3 WB
Apache Uprising ..... A2 Par.
Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
- Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.

B

Ballad of Love, A ..... For.
Bambi-Re. ..... A1 BV
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
- Banning ..... U
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
Big T.N.T. Show, The ..... A2 AI
Big Hand for the Little Lady, A A2 WB
- Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
Blindfold ..... A2 U
Blood Bath ..... AI
- Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
Boeing—Boeing ..... B Par.
Bolshoi Ballet 67 ..... A1 Par.
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
- Bullwhip Griffin ..... BV
- Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

- Camelot ..... WB
- Caper Of The Golden Bulls, The .. Emb.
- Caprice ..... Fox
- Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Cavern, The ..... A2 Fox
Chamber Of Horrors ..... A3 WB
- Champagne Murders, The ..... U
Chase, The ..... A3 Col.
- Chubasco ..... WB
Cinerama's Russian Adventure . A1 Misc.
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
- Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
- Corrupt Ones, The ..... WB
- Cool Ones ..... WB
- Covenant With Death, A ..... WB
- Countess From Hong Kong, A .... U
- Crazy Quilt ..... Cont.
Curse of the Voodoo ..... B AA

D

- Dangerous Days of Kiowa Jones .. MGM
- Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
- Dead Heat On A Merry-Go-Round ..... A3 Col.
- Deadlier Than The Male ..... U
- Deadly Affair, The ..... Col.
- Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
- Devil In Love, The ..... WB
- Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
- Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
- Disk-O-Tek Holiday ..... AA
- Divorce Amercan Style ..... Col.
- Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
- Doctor Dolittle ..... Fox
- Doctor, You've Got To Be Kidding . MGM
Dr. Goldfoot And The Bikini Machine ..... A2 AI
- Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
- Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
- Double Man ..... WB
- Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

Ecco ..... AI
- Eight On The Lam ..... UA
EL CID-Re ..... A1 AA
- El Dorado ..... Par.

6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—(WS; C)—Vincent Price, Fabian
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
PSYCHO-CIRCUS—(C)—Christopher Lee
P. T. BARNUM'S ROCKET TO THE MOON—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
TOKYO OLYMPIAD—(C; S)—Documentary
6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 **UGLY DACHSHUND, THE**—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
188 **FOLLOW ME, BOYS**—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karlsol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
66020 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66031 **MYSTER OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made
66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing Import—English-made

COMING

CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
DEAD HEAT ON A MERRY-GO-ROUND—(C)—James Coburn, Camilla Sparv, Aldo Ray
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
67008 **RAGE**—(TC)—Glenn Ford, Stella Stevens
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made

DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

COMEDY MAN, THE—Kenneth More, Cecil Parker
CRAZY QUILT—Tom Rosqui, Ina Mela
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
SHAMELESS OLD LADY, THE—Sylvie—French-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courtney, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
612 **JACK FROST**—(C)—Natalya Sedykh—Soviet-made
MAD MONSTER PARTY—(Animagic) Boris Karloff
613 **PISTOL FOR RINGO**—(C)—Montgomery Wood—Italian-made
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Daliah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
616 **WHERE THE BULLETS FLY**—(C)—Tom Adams—English-made

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made

El Greco ..... A3 Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
●Enter Laughing ..... Col.
Escape By Night ..... A2 AA
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fantastic Voyage ..... A1 Fox
●Far From The Madding Crowd ... MGM
Fantomas ..... A1 For.
●Fahrenheit 451 ..... U
Faster Pussycat, Kill, Kill ..... Misc.
●Fastest Guitar Alive, The ..... MGM
Father Of A Soldier ..... For.
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The . A1 BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Flim Flam Man, The ..... Fox
●Follow Me, Boys ..... BV
●Fortune Cookie, The ..... UA
●Fort Utah ..... Par.
Frankenstein Conquers The World .. AIP
●Frankenstein Created Woman ..... Fox
Frankenstein Meets the Space Monsters ..... AA
Frankie and Johnny ..... A2 UA
●Frontier Helicat ..... Col.
●Funeral In Berlin ..... Par.
Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... A1 U
●Georgy Girl ..... A4 Col.
Ghost and Mr. Chicken, The ..... A1 U
Ghost in the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Girl ..... AI EMB
Glass Bottom Boat, The ..... A2 MGM
●Gnomobile, The ..... BV
●Good, The Ugly and the Bad, The .. UA
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

●Half A Sixpence ..... Para.
Hamlet ..... UA
●Happiest Millionaire, The ..... BV
●Happily Ever After ..... MGM
Harper ..... A3 WB
Harum Scarum ..... A2 MGM
Hawaii ..... UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
Hotel Paradiso ..... A3 MGM
●How I Won The War ..... UA
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
Human Duplicators ..... AA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

●I Deal In Danger ..... Fox
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... U
●Is Paris Burning? ..... Par.
Italiano Brava Gente ..... A3 EMB
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

●Jack Frost ..... EMB
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.

John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.
Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
King Rat ..... A3 Col.
●Kiss the Girls and Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.
Kwaidan ..... A2 Cont.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Fuga ..... C For.
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loving Couples ..... For.
●Luv ..... Col.

M

Macabro ..... AIP
Mad Executioners, The ..... A2 Par.
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademoiselle ..... C For.
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... Misc.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... Cont.
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murder In Mississippi ..... Misc.
●Murderers' Row ..... Col.
Mutiny In Outer Space ..... AA
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Navy vs. The Night Monsters, The.Misc.
Nevada Smith ..... A3 Par.
Never Too Late ..... A3 WB
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .... WB

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad ..... B Par.

6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
ONE SPY TOO MANY—Robert Vaughn, David McCallum
PENELOPE—(PV; MC)—Natalie Wood, Dick Shawn, Peter Falk
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
SPINOUT—(MC; PV)—Elvis Presley
6705 13—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.
6605 **BOLSHOI BALLET '67**—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa
6606 **SECONDS**—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

6608 **ARRIVEDERCI, BABY!**—(PV; TC)—Tony Curtis, Rosanna Schiafino
BUSY BODY, THE—Sid Caesar, Robert Ryan, Anne Baxter
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
6609 **FUNERAL IN BERLIN**—C)—Michael Caine, Eva Renzi
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster

HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
6603 **IS PARIS BURNING?**—(PV)—Kirk Douglas, Leslie Caron
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
RED TOMAHAWK—(TC)—Howard Keel, Joan Caulfield
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
6607 **SWINGER, THE**—(TC)—Tony Franciosa, Ann-Margret
WARNING SHOT—(TC)—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner—5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 **BLUES FOR LOVERS**—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
620 **EL GRECO**—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
I DEAL IN DANGER—(DC)—Robert Goulet, Christine Carere
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
THAT TENNESSEE BEAT—Minnie Pearl, Merle Travis
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grade scale—Mirisch
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented In Cinerama)—Charlton Heston, Laurence Ollvier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cute satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

AFTER THE FOX—(C)—Peter Sellers, Victor Mature
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds, Tanya Lopert
EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
6617 **FORTUNE COOKIE, THE**—Jack Lemmon, Walter Matthau—Mirisch
GOOD, THE UGLY AND THE BAD, THE—Clint Eastwood, Lee VanCleef, Eli Wallach

● Oh! Those Most Secret Agents AA
● Omicron ..... Cont.
● One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
One-Eyed Jacks-Re. ..... A3 Para.
● One Million Years B. C. ..... Fox
Operation C.I.A. ..... A2 AA
Oscar, The ..... B EMB
Othello ..... A2 WB
O.S.S. 117—Mission For A Killer .. Emb.
Our Man Flint ..... B Fox
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Patch of Blue, A ..... A3 MGM
● Penelope ..... MGM
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
● Pistol For Ringo ..... EMB
Place Called Glory, A ..... A2 Emb.
Plague of the Zombies, The .... A2 Fox
Plainsman, The ..... A1 U
Planet of the Vampires, The A2 A1
● Prehistoric Women ..... Fox
● Privilege ..... U
● Professionals, The ..... Col.
● Projected Man, The ..... U
Promise Her Anything ..... A3 Par.
● Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.
● P. T. Barnum's Rocket To The Moon. AIP
Pussycat Alley ..... For.

Q

Queen of Blood A1 A1
● Quiller Memorandum, The ..... Fox

R

Racing Fever ..... B AA
● Rage ..... Col.
Rare Breed, The ..... A1 U
Rasputin—The Mad Monk ..... B Fox
Red Line 7000 ..... B Par.
● Red Tomahawk ..... Par.
● Reluctant Astronaut, The ..... U
Reptile, The ..... A2 Fox.
Return of Mr. Moto ..... B Fox
● Return Of The Gunfighter ..... MGM
● Return of the Seven ..... UA
Ride Beyond, Vengeance ..... A3 Col.
● Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
● River of Dollars, A ..... UA
Romeo and Juliet ..... A1 Emb.
● Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

● Sailor From Gibraltar ..... UA
Salto ..... For.
● Sand Pebbles, The ..... Fox
Sands of Beersheba ..... For.
Sandra ..... For.
Sands of The Kalahari ..... A3 Par.
● Scorpio Letters, The ..... MGM
2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
Seconds ..... B Par.
Secret Agent Fireball A2 A1
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Seven Women ..... B MGM
● Shakespeare Wallah ..... A3 Cont.
● Shameless Old Lady, The ..... Cont.
Shane-Re ..... A2 Par.
Shop on Main Street, The ..... A3 For.
● Shoot Loud, Louder, I Don't Understand ..... EMB
Silencers, The ..... B Col.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For.
Sleeping Car Murder, The ..... B For.
Slender Thread, The ..... A2 Par.
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
● Spinout ..... A1 MGM
● Spirit Is Willing, The ..... Par.
Spy In Your Eye A2 A1
Spy Who Came In From The Cold, The ..... A3 Par.
● Spy With A Cold Nose ..... EMB.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
●Swinger, The ..... B Par.

T

●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
●10:30 P.M. SUMMER ..... UA
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terronauts, The ..... Emb.
Texas Across The River ..... A1 U
That Man In Istanbul ..... A3 Col.
●That Tennessee Beat ..... Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
●Warning Shot ..... Par.
●Way, Way Out ..... Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... AIP
●Where The Bullets Fly ..... Emb.
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Winter A-Go-Go ..... A2 Col.
Women Of The Prehistoric Planet . Misc.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
You Must Be Joking ..... A2 Col.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW I WON THE WAR—John Lennon, Michael Crawford
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurenttis
MARAT/SADE—Royal Shakespeare Company
6618 **RETURN OF THE SEVEN**—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made In England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(C)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Halliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
WAR WAGON, THE—John Wayne, Kirk Douglas, Joanna Moore
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented In Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5344 (11-3-65)—Amusing filmization
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards
CAMELOT—(C)—Vanessa Redgrave, Richard Harris
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller

CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
TRIPLE CROSS—Christopher Plummer, Romy Schnelder
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions
ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philppe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SLEEPING CAR MURDER, THE—MD—90m.—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting, import—French-made; English titles—Seven Arts
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6606 Moonwolf .....May
(Carl Moehner)
6608 Disk-O-Tek Holiday .....June
(Freddy & The Dreamers)
6607 Once Upon An Island .....June
(Hans W. Petersen)
Run For Your Wife .....October
(Uga Tognazzi, Rhonda Fleming)

American-International

6603 The Great Spy Chase .....May
(Bernard Blair)
6607 Tarzan and The Valley Of Gold .....May
(Mike Henry)
6609 The Girl Getters .....May
(Oliver Reed, Jane Merrow)
6608 Frankenstein Conquers The World .....June
(Nick Adams)
6605 Fireball 500 .....June
(Frankie Avalon, Annette Funicello)
6611 Wild Angels .....July
(Peter Fonda, Nancy Sinatra)
6612 Bang, Bang You're Dead August
(Tony Randall, Terry Thomas)
6602 What's Up Tiger Lilly? .....September
(Woody Allen)
6614 A Violent Journey .....October
(Anthony Perkins, Salome Jens)

Buena Vista

157 Mary Poppins (Reissue) .....June
(Julie Andrews)
186 Lt. Robin Crusoe, U.S.N. .....July
(Dick Van Dyke, Nancy Kwan)
187 Fighting Prince Of Donegal .....October
(Peter McEnery, Susan Hampshire)

Columbia

66031 Mystery Of Thug Island .....May
(Guy Madison, Peter Van Eyck)
66008 Brigand Of Kandahar .....May
(Ronald Lewis)
66030 Guns Of Navarone (Reissue) .....May
(Gregory Peck, David Niven, Anthony Quinn)
The Texican .....June
(Audie Murphy)
67002 Three On A Couch .....June
(Jerry Lewis, Janet Leigh)
66025 Traitor's Gate .....June
(Gary Raymond)
67001 Lost Command .....July
(Anthony Quinn, Michele Morgan)
67005 Birds Do It .....August
(Soupy Sales)
67004 Rings Around The World .....August
(Don Ameche)
67003 Walk, Don't Run .....August
(Cary Grant)
67006 The Man Called Flintstone .....August
(Cartoon Feature)
67007 Kiss The Girls And Make Them Die September
(Michael Connors, Dorothy Provine)
67008 Rage .....September
(Glen Ford, Stella Stevens)
67011 The Wrong Box .....September
(John Mills, Ralph Richardson)
67012 Alvarez Kelly .....October
(William Holden, Richard Widmark)
Dead Heat On A Merry-Go-Round ....October
(James Coburn, Camilla Sparv)

Continental
(Walter Reade-Sterling, Inc.)

Gulliver's Travels Beyond The Moon ....June
(Feature Cartoon)
McGuire, Go Home .....June
(Dirk Bogarde)
Gypsy Girl .....July
(Hayley Mills)
Dr. Who and The Daleks .....August
(Peter Cushing)
The Gospel According To St. Matthew .....September
Time Lost and Time Remembered ....October
(Sarah Mills, Cyril Cusak)

Embassy

606 The Cat .....May
(Peggy Ann Garner)
608 A Man Called Adam .....July
(Sammy Davis, Jr.)
609 A Place Called Glory .....July
(Lex Barker)
607 The Tramplers .....August
(Joseph Cotten, Gordon Scott)
610 An Eye For An Eye .....August
(Robert Lansing)
611 The Main Chance .....August
(Gregoire Aslan, Tracy Reed)
614 Picture Mommy Dead .....August
(Don Ameche, Martha Hyer)
603 The Daydreamer .....August
(Paul O'Keefe, Hayley Mills)
612 Jack Frost .....September
(Soviet Fairy Tale)
612 A Pistol For Ringo .....September
(Montgomery Wood)
622 Love And Marriage .....October
(Sylva Koscina)
617 Romeo And Juliet .....October
(Ballet)
615 The Wacky World Of Mother Goose ..October
(Fairy Tale)
621 O.S.S. 117—Mission For A Killer .....October
(Frederick Stafford, Mylene Demongeot)

MGM

6607 The Alphabet Murders .....May
(Tony Randall)
6621 Son Of A Gunfighter .....May
(Russ Tamblyn)
6622 Tiko and The Shark .....May
(All Tahitian Cast)
6623 The Secret Seven .....May
(Tony Russel)
6625 Around The World Under The Sea .....June
(Lloyd Bridges, Shirley Eaton)
6626 Maya .....June
(Clint Walker, Jay North)
6627 The Glass Bottom Boat .....July
(Doris Day, Rod Taylor)
6628 Lady L .....August
(Sophia Loren, Paul Newman)
6701 Marco The Magnificent .....September
(Horst Buchholz, Anthony Quinn, Omar Sharif)
6702 One Spy Too Many .....September
(Robert Vaughn, David McCallum)
6703 Cat On A Hot Tin Roof—Reissue ..September
(Elizabeth Taylor, Paul Newman)
6704 Butterfield 8—Reissue .....September
(Elizabeth Taylor, Laurence Harvey)
6706 Mister Buddwing .....October
(James Garner, Jean Simmons)
6707 Gigi (Re-issue) .....October
(Leslie Caron, Louis Jourdan)

Paramount

6527 Last Of The Secret Agents .....May
(Allen and Rossi)
6526 Night Of The Grizzly .....May
(Clint Walker)
R6535 Come Blow Your Horn—(Reissue) .....May
(Frank Sinatra)
R6536 All The Way (Reissue of "The Joker Is Wild" .....May
(Frank Sinatra)
R6537 One-Eyed Jacks (Reissue) .....May
(Marlon Brando)
6531 Paradise—Hawaiian Style .....June
(Elvis Presley)
R6529 The Bellboy—(Reissue) .....June
(Jerry Lewis)
6530 The Psychopath .....June
(Patrick Wymark)
R6528 Visit To A Small Planet—(Reissue) .....June
(Jerry Lewis)
6532 Nevada Smith .....July
(Steve McQueen, Suzanne Pleshette)
6533 Assault On A Queen .....August
(Frank Sinatra)
6534 This Property Is Condemned .....August
(Natalie Wood)
6602 Waco .....September
(Howard Keel, Jane Russell)
6605 Bolshoi Ballet '67' .....September
(Bolshoi Ballet)
6604 Alfie .....September
(Michael Caine, Shelley Winters)
6606 Seconds .....October
(Rock Hudson, Salome Jens)

20th Century-Fox

607 Weekend At Dunkirk .....May
(Jean Paul Belmondo, Catherine Spaak)
610 Stagecoach .....June
(Ann-Margret, B. Cummings)
611 Modesty Blaise .....July
(Monica Vitti, Dirk Bogarde)
616 Batman .....August
(Adam West, Burt Ward)
615 How To Steal A Million .....August
(Peter O'Toole, Audrey Hepburn)
617 Smoky .....September
Fess Parker)
621 Blues For Lovers .....September
(Ray Charles)
619 Fantastic Voyage .....October
(Stephen Boyd, Raquel Welch)
Way—Way Out .....October
(Jerry Lewis)
620 El Greco .....October
(Mel Ferrer)
That Tennessee Beat .....October
(Earl Richards)

United Artists

6609 Duel At Diablo .....May
(James Garner, Sidney Poitier)
6605 Frankie and Johnny .....May
(Elvis Presley)
6611 Boy Did I Get A Wrong Number .... ..June
(Bob Hope)
6613 What Did You Do In The War Daddy? July
(James Coburn, Dick Shawn)
6612 The Russians Are Coming The Russians Are Coming .....June
(Carl Reiner, Alan Arkin)
6608 Don't Worry We'll Think Of A Title ....June
(Morey Amsterdam)
6614 Namu, The Killer Whale .....August
(Robert Lansing)
6615 Ambush Bay .....September
(Hugh O'Brian, James Mitchum)
6618 Return Of The Seven .....October
(Yul Brenner, Robert Fuller)
6616 Hawaii .....October
(Julie Andrews, Max Von Sydow)
6610 Khartoum .....October
(Charlton Heston, Laurence Olivier)

Universal

6609 The Ghost and Mr. Chicken .....May
(Don Knotts)
6610 Gunpoint .....May
(Audie Murphy)
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(Guy Stockwell)
6614 Out Of Sight .....June
(Jonathan Daly)
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(Rock Hudson, Claudia Cardinale)
6616 Munster, Go Home .....July
(Fred Gwynne, Yvonne DeCarlo)
6617 Incident At Phantom Hill .....July
(Robert Fuller, Joselyn Lane)
6618 Arabesque .....July
(Gregory Peck, Sophia Loren)
6619 The Torn Curtain .....August
(Paul Newman, Julie Andrews)
6620 Beau Geste .....August
(Guy Stockwell, Doug McClure)
6622 The Plainsman .....September
(Don Murray, Abby Dalton)
6621 The Pad (And How To Use It) .....October
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6623 Let's Kill Uncle .....October
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558 Stop The World—I Want To Get Off ....May
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(Henry Fonda, Joanne Woodward)
555 Battle Of The Bulge .....July
(Henry Fonda, Robert Ryan)
560 A Fine Madness .....July
(Sean Connery)
561 Who's Afraid Of Virginia Woolf? ....August
(Elizabeth Taylor, Richard Burton)
651 Chamber Of Horrors .....September
(Suzy Parker, Cesare Danova)
652 An American Dream .....October
(Stuart Whitman, Eleanor Parker)
653 Kaleidoscope .....October
(Warren Beatty, Susannah York)

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MOTION PICTURE

EXHIBITOR

OCTOBER 19, 1966 Volume 76 Number 10

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Volume 76 • No. 10 October 19, 1966 Our 48th Year

SHOWMAN OF THE WORLD SPEAKS

BELIEVE IT OR NOT, Walt Disney's first public address was delivered at the recent NATO convention. We thought it a significant contribution to industry lore and are reprinting it in its entirety. Congratulations, Showman of the World:

Showman of the World—

Truly an imposing title. It makes a man wonder where do we go from here? For this occasion I propose to go backwards—almost 45 years ago to Kansas City, Missouri. Now don't let this frighten you, because I intend to hop—skip and jump through those 45 years in 10 minutes—if it takes longer you can accuse me of hamming it up—so here we go. . . .

I was all alone then. I didn't even have a mouse. But I had some ideas. One was to do a sort of animated cartoon commentary on local topics for the Kansas City screen. Frank Newman, who owned three theatres in Kansas City, was the first—in a long line of showmen—who gave me a helping hand. He bought those early efforts of mine at 30 cents a foot. Newman's treasurer at that time was Gus Eysell—later to become director of Radio City Music Hall. Gus was the one I had to catch to collect my 30 cents a foot.

During the next few years, I expended several of my ideas trying to crack the animated cartoon field, and I finally came to a great conclusion. I had missed the boat. I had got in too late. Film cartooning had been going on for all of six or seven years.

My only hope lay in live-action movies. So I packed all my worldly goods in a pasteboard suitcase. . . and with that wonderful audacity of youth, I went to Hollywood—arriving there with just $40 as my total cash assets—with $200 worth of liabilities from my Kansas City ventures.

I didn't figure on setting the town on fire—at least, not for a year or two. But I had to start with a job. For two months, I tramped from one studio to another, trying to sell myself as a writer, a director, a day laborer—anything to get through those magic gates of big-time show business. But nobody bought.

My big brother, Roy, was already in Los Angeles as a patient in the veteran's hospital. When he got out, we had more in common than brotherly love. Both of us were unemployed—and neither could get a job. We solved the problem by going into business for ourselves. We established the first animated cartoon studio in Hollywood.

Several years of producing one series after another on a shoestring budget for the state rights market followed. Then sound on film panicked the industry and Mickey Mouse came into our life.

At first, it looked like he was going to have a harder time crashing show business than I had. Nobody wanted Mickey.

Then a second great exhibitor took a chance on a Disney product. He was Harry Reichenbach, who managed the old Colony Theatre on Broadway. We didn't yet have a release for Mickey but Harry wanted to book him in the Colony regardless.

At the time, we were in desperate need of $500. To put it briefly, everything owned by Roy and me was mortgaged to the hilt. So I asked Harry $500 for exhibiting the first "Mickey Mouse" one week. I knew that the price was pretty steep. So did Harry. But fortunately for us, he said, "Let's compromise. I'll give you $250 a week—and run the cartoon for two weeks."

Reichenbach had a great talent for showmanship and exploitation. If it was a picture, Harry would sell it—whether it moved or not. He was the man who sold the public on that famous, naughty painting—"September Morn." And this was back in the day when it was considered a mortal sin to peek at "The Police Gazette"—and even Mack Sennett had never dreamed of a bikini.

It was a far cry from "September Morn" to "Steamboat Willie," but Harry sold the public Mickey Mouse in just two weeks. Our red ink took on a blacker hue.

By nature I'm an experimenter. To this day, I don't believe in sequels. I can't follow popular cycles. I have to move on to new things. So—with the success of Mickey—I was determined to diversify. I had another idea whch was plaguing my brain. It was "The Silly Symphonies"—a series without a central character which would give me latitude to develop the animated cartoon medium. The first was "The Skeleton Dance." The reaction was—"Why does Walt fool around with skeletons? Give us more mice."

So for a while, it looked like the first "Silly Symphony" would not get out of the graveyard. But once more a showman came to the rescue. Fred Miller, who was managing director of the Carthay Circle Theatre in Los Angeles, took a chance on the film.

"The Skeleton Dance" got a wonderful reception, and wonderful reviews. So another showman—the legendary Roxy—took up the ball. He booked the short into his Roxy Theatre of New York. Thus was the series launched.

In those days we were like the bumblebee who didn't know how to fly—but we were flying anyhow. We kept fooling around with the "Silly Symphonies" until we came up with "The Three Little Pigs." It was an enormous hit—and the cry went up, "Give us more pigs." I could not possibly see how we could top pigs with pigs. But we tried. And I doubt whether one member of this audience can name the other cartoons in which the pigs appeared.

The success of "The Silly Symphonies" gave us the courage for "Snow White." And you should have heard the howls of warning! It was prophesied that nobody would sit through a cartoon an hour and a half long. But we had decided there was only one way we could successfully do "Snow White"—and that was to go for broke—shoot the works. There could be no compromise on money, talent or time. We did not know whether the public would go for a cartoon feature—but we were darned sure that audiences would not buy a bad cartoon feature.

As the "Snow White" budget climbed, I did begin to wonder whether we would ever get our investment back. At this critical period, another great showman gave me the needed reassurance.

W. G. Van Schmus—general manager of the Radio City Music Hall—came to the studio. After seeing bits and pieces of "Snow

White," he booked the picture right on the spot—months before the film would ever be completed.

Then came a shocker. Roy told me that we would have to borrow another quarter of a million dollars to finish the movie. "You've got to show the bankers what's been completed on 'Snow White' as collateral." I had always objected to letting any outsider see an incompleted picture. And bankers to me were men after the fact. But Roy went ahead with the arrangements.

However, on the appointed day, my big brother had found something to do elsewhere. I had to sit alone with Joe Rosenberg of the Bank of America and try to sell him a quarter of million dollars worth of faith.

He showed not the slightest reaction to what he viewed. After the lights came on, he walked out of the projection room, remarked that it was a nice day—and yawned!—He was still deadpan as I conducted him to his car. Then he turned to me and said —"Walt, that picture will make a pot full of money." To this day, he's my favorite banker.

Well, we had been stuck with mice and pigs. Now with "Snow White" a huge hit, the shout went up for more dwarfs. Top dwarfs with dwarfs? Why try?

So as you may recall we experimented with "Pinocchio"—"Fantasia"—"Dumbo"—and "Bambi"—before the war intervened and our studio with all its talent and skills was taken over one hundred per cent producing hundreds of thousands of feet of vital film for the war effort. It was here that we learned the true meaning of diversification. We produced thousands of insignias for the various fighting units.

Hundreds of films on such subjects as—

How To Hate Hitler—The Vulnerability Of The Jap Zeros—Fighter Tactics—Bomber Tactics—Meteorology—Briefing Films On The Hundreds Of Islands To Be Captured In The Pacific. . . .

And our series on simple sanitation with such alluring subjects as—

How To Control The Malaria Mosquito—How To Avoid The Hook Worm—How To Get Rid Of The Body Louse—How To Build And Where To Locate A Privy So As Not To Pollute The Drinking Water. . . .

And many more I don't care to mention in spite of the new liberalized Production Code. You might say we didn't come out of the war smelling like a rose—but we had acquired a wonderful education and a determination to diversify our entertainment product.

So we started experimenting with the living nature subjects and live action features. Just as we were beginning to get rolling with this new program, the panic over television struck. We studied the medium carefully and decided it was here to stay—but never in the foreseeable future would it replace motion pictures. Meanwhile, why not use it? If television could sell soap, why couldn't it sell movies? So with this thought in mind, we went into television.

For one of our early programs, we tried a little experiment. Our feature, Jules Verne's "20,000 Leagues Under The Sea," was being readied for release. So we built an hour-length television show around the making of the movie. In a sense, it was pure exploitation. But we felt the public would not mind exploitation so long as it contained sufficient interest and entertainment.

More than any other single factor, this television show helped us to sell "20,000 Leagues Under The Sea" to motion picture audiences.

Furthermore, the show won an Emmy as the best single television program of the year. Even Jules Verne might have found this hard to believe.

But it was Bob O'Donnell—that late, great exhibitor of Texas —who gave us a lesson in daring showmanship. Our "Davy Crockett" series had been a hit on television. So Bob suggested we take three of these episodes, tie them together, and release the package as a picture.

I was inclined to ask O'Donnell if he had lost his mind. But I had too much respect for his judgment. So we did exactly as he suggested. Bob exhibited the movie in his theatres and broke house records over half of Texas.

After a long concentration on life-action and cartoon films, we decided to try something that would employ about every trick we had learned in the making of films. We would combine cartoon and live-action in an enormous fantasy—"Mary Poppins."

And what a far cry that was from "Snow White." As the original "Mary Poppins" budget of five million dollars continued to grow, I never saw a sad face around the entire studio. And this made me nervous. I knew the picture would have to gross 10 million dollars for us to break even.

But still there was no negative head-shaking. No prophets of doom. Even Roy was happy. He didn't even ask me to show the unfinished picture to a banker. The horrible thought struck me—suppose the staff had finally conceded that I knew what I was doing?

The suspense was too much. It was I who finally asked David Wallerstein—of Balaban and Katz—to take a look at the incompleted "Mary Poppins." This magnificent showman, exhibitor, and friend always leveled with me. And he could smell a hit—or a flop—through a six foot wall.

David said, "You can relax, Walt. The picture will be a tremendous success." So I started smiling right back at the staff.

After seeing the completed "Mary Poppins," another friend—a great showman and champion of clean, quality pictures—Sam Goldwyn, called me and said, "Walt, don't let your distribution group settle for less than a 35 million dollar gross."

Now there's nothing wrong with my imagination, but a 35 million dollar gross seemed to out-fantasy the picture itself. However, when I tried to lower the figure on Sam, he became so emotional he hung up on me.

Some months later, on being informed by our distribution team that Sam's prediction was coming true, I called Sam to give him the good news. There was silence on the other end of the line. I said— "Sam, are you listening?" He replied, "I'm thinking. I've been thinking on it since I gave you that figure and I now estimate it will gross 85 million dollars before it is through."

This made me so emotional, I nearly hung up on Sam.

Most of this talk has been about me and big brother Roy and a few of the exhibitors—but actually in my hopping, skipping and jumping, I have landed on only a few of the milestones along the way. There were many other exhibitors who lent us a helping hand throughout our career. And, also, there is the Disney organization with its three thousand employees. Many have been with us for over 30 years. They take pride in the organization which they helped to build. Only through the talent, the labor, and the dedication of this staff could any Disney project get off the ground.

We all think alike in the ultimate pattern. And right now, we're not thinking about making another "Mary Poppins." We never will. Perhaps there will be other ventures with equal critical and financial success. But we know we cannot hit a home run with the bases loaded every time we go to the plate. We also know the only way we can even get to first base is by constantly going to bat and continuing to swing.

Now I could tell you another little project. You might say we've been doing a little moon-lighting with our left hand. It's called Disneyland—you know, out in Anaheim, the home of the California Angels. But that's another story.

Now before sitting down to count my blessings, I want to make you a promise. . . . I promise we won't let this great honor you have paid us tonight go to our head—we have too many projects for the future to take time out for such a thing. On top of that, after 40 some odd years of ups and downs in this crazy business of ours, we know too well—you are only as good as your next picture.

So a great big thank you—to all of you—from all of us—and God bless.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

General Cinema Corporation manager **Charles Boening,** Cinema I and II, Warren, Mich., announced his wife gave birth to a baby girl, named **Rollande.**

Mrs. Doris McGrath, manager, National Theatre Supply Company, Albany, N.Y., and her husband, **Francis,** are parents of a son, **Timothy,** born at Memorial Hospital. The mother is credited with being one of the few women able to assemble and repair a motion picture projection machine.

Gold Bands

Jerry Sager, advertising and publicity director of the B. S. Moss Theatre chain, and **Ingeborg Dahl,** Copenhagen, Denmark, were married in New York. Miss Dahl was formerly publicity manager for Columbia Pictures in Copenhagen, and is currently associated with the foreign publicity department of Columbia in New York.

Obituaries

Horace Adams, a director of the National Association of Theatre Owners; president, Allied States Association of Motion Picture Exhibitors in 1958 and 1959; and a past-president of the Independent Theatre Owners of Ohio, died in Cleveland, Ohio.

John Perry Brandenhoff, 51, veteran theatre manager, recently transferred by Pacific Drive-In Theatres to the Encino, died following a heart attack. He came to Los Angeles in 1964 from North Dakota and Minnesota, where he was a prominent independent exhibitor and civic leader. He is survived by his widow and three children.

Martin Goryl, 81, father of Walter Goryl, head booker, Clark Theatre Service, Detroit, died.

Mrs. Norman H. Pratt, 63, wife of a Rensselaer, N.Y., audio and motion picture equipment dealer and an exhibitor in the Albany area for the past 40 years, died at her Albany home. Survivors include six sons, two sisters, 34 grandchildren, and six great-grandchildren.

Karla Pate Markarian, 11, daughter of **Mr. and Mrs. Edward Markarian,** died in a fire in her parents' home. Her mother is assistant manager of the Fox, Detroit.

Grace Wagner, a member of the 20th Century-Fox publicity department since 1950, died. She is survived by two sisters, two brothers, and 11 nieces and nephews.

Cohen To Official Films

NEW YORK -- Charles Cohen has been named to the newly-created post of advertising and publicity director of Official Films, it was announced by Howard B. Koerner, the companys vice president-operations. The appointment is in line with Official's new program of feature films for television and theatrical distribution. Cohen resigned as assistant advertising and publicity director of Allied Artists to accept the new position.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., OCT. 17

Msgr. Little To Be Feted By Motion Picture Industry

NEW YORK—Monsignor Thomas F. Little, formerly director of the National Catholic Film Office, will be honored by the motion picture industry at a luncheon on Oct. 31, at the Hotel Americana.

Robert Benjamin, chairman of the board for United Artists; Robert O'Brien, president and chief executive officer of MGM; and Walter Reade, Jr., president and chairman of the board of The Walter Reade Organization, are co-chairmen of the testimonial. They noted, "For nineteen years, Msgr. Thomas F. Little has been in close, almost daily, contact with all industry leaders, and we are certain you share with us the conviction that he has always approached his responsibilities with great consideration for our problems and prerogatives."

Msgr. Little recently was named pastor of St. Bartholomew's Church in the Brooklyn diocese.

The honorary committee includes Charles Alicoate, published of Film Daily; Si Fabian, president of Stanley Warner Theatres; Claude Giroux, president and chief executive officer of Allied Artists; Leonard Goldenson, president of A.B.C. Paramount Theatres; Salah M. Hassanein, president of Skouras Theatres; Ben Kalmenson, executive vice-president of Warner Bros. Pictures; Joseph E. Levine, president of Embassy Pictures; Bernard Myerson, executive vice-president of Loew's Theatres; Matty Polon, president of RKO Theatres; Martin Quigley, president of the Quigley Publishing Co.; Milton Rackmil, president of Universal Pictures; Rabbi Ralph Silverstein, chaplain for Cinema Lodge, B'nai Brith; Arthur M. Tolchin, assistant to the president, Loew's Theatres; Jack Valenti, president of the Motion Picture Association of America; and George Weltner, president of Paramount Pictures.



Seen at the American Grand Prix, Watkins Glen, N.Y., are Toshiro Mifune, star of MGM's "Grand Prix," and auto buff Mel Konecoff, MPE N.Y. editor.

BROADWAY GROSSES

New Films Draw Crowds

NEW YORK—With the Columbus Day holiday helping, many lively openings boosted business in the Broadway first runs. The breakdown was as follows:

"ANY WEDNESDAY" (Warners). Radio City Music Hall, with usual stage show, did $117,000 from Thursday through Sunday, with the opening week sure to hit $180,000.

"HAWAII" (United Artists). DeMille reported $49,736, capacity, on 10 shows per week roadshow policy.

"THE BIBLE" (20th-Fox). Loew's State for the third week was a capacity $63,900.

"DR. ZHIVAGO" (MGM). Capitol garnered $26,000 for the 43rd week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $49,000 for the 85th week.

"DR. NO" (UA) and **"GOLDFINGER"** (UA). Astor, with reissues, announced $11,500 for the third and final week.

"DEAD HEAT ON A MERRY-GO-ROUND" (Columbia). Victoria stated the opening week was $28,000.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $18,500 on the 17th week.

"MR. BUDDWING" (MGM). Warner reported $16,000 for the opening week.

"ALFIE" (Paramount). New Embassy had $16,000 for the eighth week.

Para Sales Execs Meet

NEW YORK—Paramount Pictures is holding important national sales meetings all this week under the guidance of Charles Boasberg, general sales manager.

Major meetings were held in Chicago Monday and Tuesday (17, 18), a second series taking place in New Orleans Wednesday through Friday (19–21), with all of the company's division and branch managers participating.

Accompanying Boasberg from New York are Ernest Sands, Phil Isaacs, M. H. Schank, Benjamin Shectman, Jack Perley, Fred A. Leroy, Mario Ghio, and Joseph Moscaret. Also participating is Mort Hock, who will present the advertising campaigns on each of the films to be discussed.

The sales meetings will cover roadshow presentation of "Is Paris Burning?" and the balance of the company's 1966 line-up including "The Swinger," "Arrivederci, Baby!" and "Funeral in Berlin." Also to be discussed are early 1967 releases, including Otto Preminger's "Hurry Sundown" and Howard Hawks' "El Dorado."



MGMLIONPOWER!

ENTERTAINMENT ENERGY FOR 1966/67



IGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGM

He's the unbelievable secret agent who goes from one hot-bed of intrigue to another. From London to the Riviera, he's gunning for action!

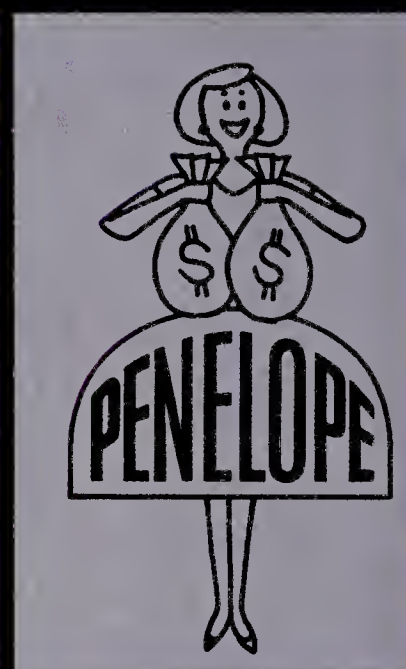


THE LIQUIDATOR

ROD TAYLOR • TREVOR HOWARD
JILL ST. JOHN
In
"THE LIQUIDATOR"
Co-starring
WILFRID HYDE WHITE
AKIM TAMIROFF
GABRIELLA LICUDI
ERIC SYKES
and guest star
DAVID TOMLINSON
Screenplay by PETER YELDHAM
Produced by JON PENINGTON
Associate Producer HARRY FINE
Directed by JACK CARDIFF
A LESLIE ELLIOT PRODUCTION
In PANAVISION® and
METROCOLOR



The madcap adventures of a beautiful but bored housewife who picks bank robbery for a hobby. It's the heist-style comedy of the year.



NATALIE WOOD
In
"PENELOPE"
Co-starring
IAN BANNEN • DICK SHAWN
PETER FALK
LILA KEDROVA
LOU JACOBI
and
JONATHAN WINTERS
Screenplay by GEORGE WELLS
Executive Producer
JOE PASTERNAK
Produced by
ARTHUR LOEW, JR.
Directed by ARTHUR HILLER
A EUTERPE PRODUCTION
In PANAVISION®
And METROCOLOR



WERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWEI

THE NUMBER ONE ROADSHOW OF 1966! WINNER OF 6 ACADEMY AWARDS!
THE NUMBER ONE BOX-OFFICE ATTRACTION OF 1967!

DOCTOR ZHIVAGO

DAVID LEAN'S FILM
OF BORIS PASTERNAK'S
"DOCTOR ZHIVAGO"
Starring
GERALDINE CHAPLIN
JULIE CHRISTIE
TOM COURTENAY
ALEC GUINNESS
SIOBHAN McKENNA
RALPH RICHARDSON
OMAR SHARIF
(as Zhivago)
ROD STEIGER
RITA TUSHINGHAM
Music by MAURICE JARRE
Screenplay by ROBERT BOLT
Directed by DAVID LEAN
A CARLO PONTI PRODUCTION
In PANAVISION®
And METROCOLOR





GMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGM

An exciting action-drama about one of the most incredible missions of World War II, starring Academy Award winner Lee Marvin.



The Dirty Dozen

"THE DIRTY DOZEN"
Starring
LEE MARVIN
ERNEST BORGNINE
CHARLES BRONSON
JIM BROWN
JOHN CASSAVETES
RICHARD JAECKEL
TRINI LOPEZ
RALPH MEEKER
ROBERT RYAN
TELLY SAVALAS
CLINT WALKER
ROBERT WEBBER
and
GEORGE KENNEDY
Screenplay by
ERIC MICK NATHANSON
and HENRY DENKER
Produced by KENNETH HYMAN
Directed by ROBERT ALDRICH
A KENNETH HYMAN PRODUCTION
An MKH PRODUCTIONS, LTD.
PRODUCTION

When a dashing Spanish prince meets a beautiful peasant girl (played by Sophia Loren in the role she does best), there's no end to the romance!

Happily Ever After

SOPHIA LOREN
OMAR SHARIF
In
"HAPPILY EVER AFTER"
co-starring
GEORGES WILSON
Directed by FRANCESCO ROSI
Produced by CARLO PONTI
A CARLO PONTI PRODUCTION
In FRANSCOPE
and TECHNICOLOR®







VERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWE

Cinerama sweeps you into a world of speed and spectacle, and puts you inside the cars and the lives of the men who drive them in the world's most exciting sport. An international cast of stars is featured in this passionate adventure that races across Europe's glamour capitals. Filmed in Monte Carlo, England, Belgium, Germany and Italy.



Grand Prix
IN CINERAMA

"GRAND PRIX"
Starring
JAMES GARNER
EVA MARIE SAINT
YVES MONTAND
TOSHIRO MIFUNE
BRYAN BEDFORD
JESSICA WALTER
ANTONIO SABATO
And Introducing
FRANCOISE HARDY
Screenplay by ROBERT ALAN AURTHUR
and WILLIAM HANLEY
Screen Story by
ROBERT ALAN AURTHUR
Directed by JOHN FRANKENHEIMER
Produced by EDWARD LEWIS
A JOHN FRANKENHEIMER-EDWARD
LEWIS PRODUCTION
METROCOLOR • SUPER PANAVISION®















GMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGM

A Fang-tastic comedy horror drama about a couple of people who go hunting for a castle full of batty vampires. It's humor in every possible vein!



"THE VAMPIRE KILLERS"
With
SHARON TATE
JACK MacGOWRAN
ROMAN POLANSKI
ALFIE BASS
FERDI MAYNE
TERRY DOWNES
Screenplay by GERARD BRACH and ROMAN POLANSKI
Directed by ROMAN POLANSKI
Produced by GENE GUTOWSKI
A CADRE-FILMWAYS PRODUCTION
In PANAVISION® and COLOR







When a travel guide wins a fortune at gambling, he knows where to go to enjoy losing it! From the Alps to the Riviera, he finds every hot-spot on the map!



Three Bites of the Apple

DAVID McCALLUM
in
"THREE BITES OF THE APPLE"
Co-starring
SYLVA KOSCINA
HARVEY KORMAN
DOMENICO MUDUGNO
And
TAMMY GRIMES
Written by GEORGE WELLS
Produced and Directed by ALVIN GANZER
AN ALVIN GANZER PRODUCTION
In PANAVISION®
And METROCOLOR





WERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWE

Stanley Kubrick has created a film destined to become a major breakthrough in motion picture technique. It is an epic of mankind, its pre-history and its future. It is an astonishingly beautiful visual experience seen in the breathtaking sweep of Cinerama. You will be projected into an adventure of exploration from Earth to Moon, through the Solar System, out to Jupiter and then on to the Stars.



GMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGM

Make room for a riot! A hotel in Paris gets a wild reputation from a bunch of roomers flying around. It's the "Inn" comedy of the year!

ALEC GUINNESS
GINA LOLLOBRIGIDA
In
"HOTEL PARADISO"
Co-starring
ROBERT MORLEY
Screenplay by
PETER GLENVILLE and
JEAN-CLAUDE CARRIERE
Produced and Directed by
PETER GLENVILLE
A PETER GLENVILLE Production
In PANAVISION®
and METROCOLOR





When a group of clumsy, inept, and beautiful amateurs (including exciting new star Raquel Welch) try to steal $5,000,000, all comedy breaks loose!







ROBERT WAGNER
RAQUEL WELCH
GODFREY CAMBRIDGE
In
"THE BIGGEST BUNDLE OF THEM ALL"
with the participation of
VITTORIO DE SICA
Guest Star
EDWARD G. ROBINSON
as "Professor Samuels"
Screenplay by SY SALKOWITZ
Story by JOSEF SHAFTEL
Directed by KEN ANNAKIN
Produced by JOSEF SHAFTEL
In PANAVISION® and COLOR





WERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWER

For the first time, moviegoers across the nation will experience all the scenes and the sights of this spectacular love story in 70 millimeter and stereophonic sound. This new scope adds new power to the most memorable motion picture of all time. Special engagements begin in 1967.





GONE WITH THE WIND



DAVID O. SELZNICK'S
PRODUCTION OF
MARGARET MITCHELL'S
"GONE WITH THE WIND"
Starring
CLARK GABLE
VIVIEN LEIGH
LESLIE HOWARD
OLIVIA deHAVILLAND
A SELZNICK INTERNATIONAL
PICTURE
Directed by VICTOR FLEMING
Screenplay by SIDNEY HOWARD
in TECHNICOLOR®
AN MGM RE-RELEASE



GMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMG

Brains, brawn, and beautiful bodies all start flexing on "muscle beach." A crazy way-out comedy about a girl, a guy, and a lot of exercise!

TONY CURTIS
CLAUDIA CARDINALE
In
"DON'T MAKE WAVES"
co-starring
ROBERT WEBBER
JOANNA BARNES
DAVID DRAPER ("Mr. America")
and
SHARON TATE
Screenplay by GEORGE KIRGO
and THEODORE J. FLICKER
Directed by
ALEXANDER MACKENDRICK
Produced by JOHN CALLEY
and MARTIN RANSOHOFF
A FILMWAYS PICTURE
A MARTIN RANSOHOFF PRODUCTION
In PANAVISION® and METROCOLOR





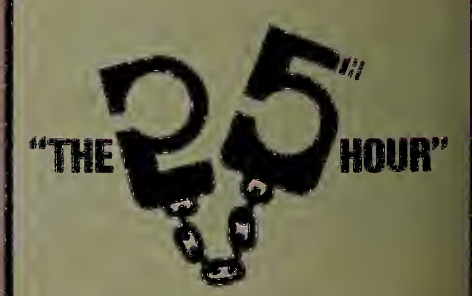




Everybody is his enemy! The unusual drama of a man who is captured by the Nazis, the Russians, and the Americans in World War II!



ANTHONY QUINN
VIRNA LISI
In
"THE 25th HOUR"
Also starring
GREGOIRE ASLAN
DALIO
And
SERGE REGGIANI
Directed by HENRI VERNEUIL
Produced by CARLO PONTI
A CARLO PONTI PRODUCTION





VERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWER

The suspenseful story of a man on a strange girl-hunt. Within the space of 1 day he will love 4 women and experience bizarre romantic adventure.



Mister BUDDWING

"MISTER BUDDWING"

Starring

JAMES GARNER
JEAN SIMMONS
SUZANNE PLESHETTE

And

ANGELA LANSBURY

Co-starring

KATHARINE ROSS

Screenplay by
DALE WASSERMAN
Directed by DELBERT MANN
Produced by
DOUGLAS LAURENCE
and DELBERT MANN
A MANN-LAURENCE-WASSERMAN
PRODUCTION



It's ELVIS – singing – swinging – racing – romancing – hitting the curves with no brakes on the excitement in his fastest adventure yet.

"SPINOUT"

ELVIS PRESLEY

In

"SPINOUT"

Co-starring

SHELLEY FABARES
DEBORAH WALLEY
DIANE McBAIN
JACK MULLANEY
WILL HUTCHINS
WARREN BERLINGER
JIMMY HAWKINS
DODIE MARSHALL
UNA MERKEL
CECIL KELLAWAY

And

CARL BETZ

Written by
THEODORE J. FLICKER
and GEORGE KIRGO
Directed by NORMAN TAUROG
Produced by JOE PASTERNAK
A EUTERPE PRODUCTION
In PANAVISION®
And METROCOLOR







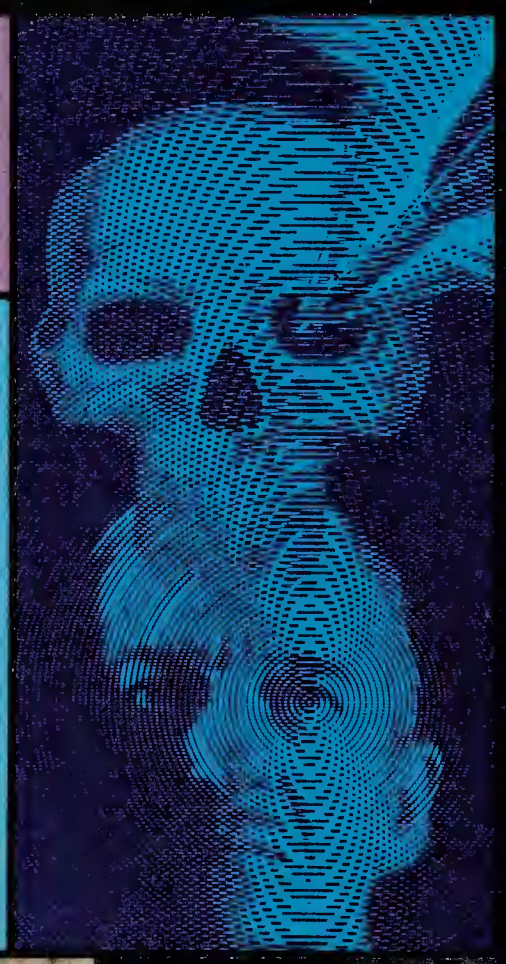


GMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMG

If you're looking for the climax in mind-chilling suspense, we've got your number (and Sharon Tate, one of the most beautiful new discoveries!)



DEBORAH KERR • DAVID NIVEN
DONALD PLEASENCE
In
"13"
co-starring
EDWARD MULHARE
FLORA ROBSON
EMLYN WILLIAMS
and introducing
SHARON TATE
Screenplay by
ROBIN ESTRIDGE
and DENNIS MURPHY
Directed by J. LEE THOMPSON
Produced by
JOHN CALLEY and
MARTIN RANSOHOFF
A FILMWAYS PICTURE
A MARTIN RANSOHOFF
PRODUCTION







Vaughn! Venice! Voom! Robert Vaughn in an exciting new suspense role. He's caught in a crossfire of spies, women and intrigue.

THE VENETIAN AFFAIR



"THE VENETIAN AFFAIR"
Starring
ROBERT VAUGHN
ELKE SOMMER
FELICIA FARR
KARL BOEHM
Co-starring
BORIS KARLOFF
ROGER C. CARMEL
and
LUCIANA PALUZZI
Screenplay by E. JACK NEUMAN
Directed by JERRY THORPE
Produced by JERRY THORPE
and E. JACK NEUMAN
In PANAVISION®
and METROCOLOR





VERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWER

When there's a marriage in a delivery room and a baby is the best man, you can expect a wild bundle of laughs from the bride and her three grooms!



SANDRA DEE
GEORGE HAMILTON
In
"DOCTOR, YOU'VE GOT TO BE KIDDING!"
Co-starring
CELESTE HOLM
BILL BIXBY
DICK KALLMAN
MORT SAHL
And
DWAYNE HICKMAN
Screenplay by PHILLIP SHUKEN
Directed by PETER TEWKSBURY
Produced by DOUGLAS LAURENCE
A MANN-LAURENCE-WASSERMAN PRODUCTION
In PANAVISION®
And METROCOLOR

A beautiful peasant girl and an Army private capture a general who's worth a fortune. But they have to stay alive if they want to collect it!





ROD STEIGER
VIRNA LISI
UMBERTO ORSINI
In
"THE GIRL AND THE GENERAL"
Directed by
PASQUALE FESTA CAMPANILE
Executive Producer
LUCIANO PERUGIA
Produced by CARLO PONTI
A CARLO PONTI PRODUCTION
In COLOR





GMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGM

The first English language film of internationally acclaimed director Michaelangelo Antonioni—set against the glamorous MODern London scene.







THE BLOW-UP
THE BLOW-UP
THE BLOW-UP

VANESSA REDGRAVE
DAVID HEMMINGS
SARAH MILES
In
"THE BLOW-UP"
Produced by
CARLO PONTI
Directed by
MICHAELANGELO ANTONIONI
A CARLO PONTI PRODUCTION
In COLOR

Cowboys and indians, bank robbers and girls plus Roy Orbison, the fastest-rising singing star in the land with the fastest guitar in the West.



ROY ORBISON
In
"THE FASTEST GUITAR ALIVE"
co-starring
JOAN FREEMAN
MAGGIE PIERCE
SAMMY JACKSON
LYLE BETTGER
SAM THE SHAM
Screenplay by ROBERT E. KENT
Directed by MICHAEL MOORE
Produced by SAM KATZMAN
A SAM KATZMAN PRODUCTION



VERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWERMGMLIONPOWI

One man terrorizes a town . . . another man gives it courage . . . their loves and their duels are one of the most exciting legends of the West!



"WELCOME TO HARD TIMES"



"WELCOME TO HARD TIMES"
Starring
HENRY FONDA
JANICE RULE
KEENAN WYNN
JANIS PAIGE
JOHN ANDERSON
EDGAR BUCHANAN
WARREN OATES
and **ALDO RAY**
Screenplay by BURT KENNEDY
Directed by BURT KENNEDY
Produced by
MAX E. YOUNGSTEIN and DAVID KARR
A YOUNGSTEIN and KARR PRODUCTION
In METROCOLOR



ELVIS PRESLEY stars in a comedy about diamonds, dames, and mixed identity. It's a new kind of Elvis in a completely new kind of fun-musical!



DOUBLE TROUBLE
DOUBLE TROUBLE

ELVIS PRESLEY
In
"DOUBLE TROUBLE"
co-starring
JOHN WILLIAMS
YVONNE ROMAIN
THE WIERE BROS.
And Introducing
ANNETTE DAY
Screenplay by JO HEIMS
Based on a Story by
MARC BRANDEL
Directed by
NORMAN TAUROG
Produced by
JUDD BERNARD
and IRWIN WINKLER
In PANAVISION®
and METROCOLOR



THE COMEDIANS Richard Burton, Elizabeth Taylor and Alec Guinness will star in Graham Greene's masterful story of politics and passion in the heart of the seething Caribbean!



GOODBYE, MISTER CHIPS The musical version of this memorable MGM drama will be brought to the screen starring Richard Burton and Samantha Eggar.



GABRIELA Sophia Loren will star in this extraordinary adventure-drama about a girl involved in everything from marriage to murder.



TAI-PAN A great romantic-adventure. Based on James Clavell's brilliant, best-selling novel about life in the Far East during the 19th century.



DARK OF THE SUN The lure of diamonds . . . and the passion of a woman unleashes the white hot fury of the dark continent in this exciting adventure.



THE NIGHT THE LIGHTS WENT OUT When the lights of the big city went out, the signal for excitement was turned on. This night no one will ever forget!



THE CHINESE VISITOR From the deep well of intrigue to the heights of excitement, a female agent takes on a network of communist spies.



A WALL FOR SAN SEBASTIAN The dramatic and moving story of the first mission built in San Sebastian on the Texas-Mexican border.



NIGHT OF THE SHORT KNIVES A powerful, provocative story of international intrigue and high-level espionage set against SHAPE Headquarters.



THE LAST BATTLE From the monumental best-selling novel by Cornelius Ryan, dramatizing the fall of Berlin — the last great battle in Europe.



THE FORTY DAYS OF MUSA DAGH Mighty adventure! Massive spectacle! An heroic drama set against the explosive background of the Middle East.



HEAVEN WITH A GUN A sprawling drama of the untamed lawless west . . . and the preacher whose guns delivered his sermons every day of the week.





STRANGERS ON A BRIDGE A thrilling, modern espionage drama about a real-life spy-exchange. Based on the best-selling novel by James Donovan.



ICE STATION ZEBRA A dangerous rescue mission in a nuclear-submarine turns into one of the most bizarre espionage adventures in the Cold War.



ARMAGEDDON Leon Uris' best-selling dramatic adventure novel about life in Berlin from the end of World War II through the incredible airlift of 1949.



AT PLAY IN THE FIELDS OF THE LORD An American soldier of fortune tests his strength, his courage and his soul in the heart of South America.



THE GOLDEN KEEL A dangerous adventure about a multi-million dollar treasure hunt that either makes a man very rich . . . or very dead.



CARAVANS James Michener's mammouth masterpiece of modern-day intrigue in a civilization untouched for centuries. To be presented in Cinerama.



FAR FROM THE MADDING CROWD Academy Award winner Julie Christie stars in this great romantic drama based on Thomas Hardy's classic novel.



Irving Berlin's **SAY IT WITH MUSIC** The songs of Irving Berlin, both old and new, to be presented in the great and lavish tradition of MGM musicals.



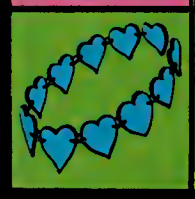
THE SHOES OF THE FISHERMAN A modern drama of human passion. Based on Morris L. West's best-selling novel about a man who becomes a Pope.



THE BALLAD OF DINGUS McGEE A way-out Western comedy about an unsung hero who finally faces the music . . . and it's not the same old tune.



THE BELLS OF SHOREDITCH A strange story of passion and corruption In the world of high-finance. From the best-selling novel by James Kennaway.



VERY SPECIAL PEOPLE Natalie Wood will star in this unusual story about a very special woman and her very special love affair.

TV Deals Boosting Film Stocks

"Kwai" Success For Ford Shows Growing Importance Of Features For Video; Co-Production Deals Set

NEW YORK—The overwhelming success of the ABC-TV-Ford telecast of "The Bridge on the River Kwai" points up the growing lucrative relationship between quality movies and television, reports The Value Line Investment Survey in an industry analysis just published.

Originally, ABC-TV paid $2 million to Columbia Pictures' subsidiary Screen Gems for the right to show "Kwai" twice in prime evening time. Ford paid ABC-TV $1.2 million for its showing plus $600,000 in time charges. This marked the first time in video annals that a sponsor has paid more than $1 million for any program—and it turned out to be a bargain for Ford.

"Kwai" virtually swamped all other network programs during its three-hour plus telecast, with a viewing audience estimated at 60,000,000. Among the drubbed competitors were "Bonanza" and "The Garry Moore Show," both sponsored by Ford's competitor, General Motors Corporation. Even more to the point, GM introduced its 1967 line of Chevrolets to a diminished audience via these shows while Ford was unveiling its new auto lines to the massive "Kwai" audience.

Value Line believes that the unqualified success registered by "The Bridge on the River Kwai" will provide the catalyst for accelerated and increasing lucrative linkups between major movie producers-distributors and former arch enemy television. Already, several record-shattering deals have been concluded.

Metro-Goldwyn-Mayer has licensed 63 pictures to CBS-TV for approximately $53 million. Forty-five old features will be shown twice by the network between 1967 and 1969. The 18 other films have not yet been made but Value Line understands that M-G-M will produce six in each of the next three years, with first tv exposure in 1969–70. Six to nine of the 45 library films may be movies previously shown on NBC-TV, thus establishing a "second network tv market" for quality Hollywood product.

Twentieth Century-Fox also recently licensed 17 pictures for dual showings on ABC-TV for total fees of $19.5 million, including $5 million for "Cleopatra." Simultaneously, ABC-TV has committed another $20 million for a package of 32 recent Paramount Pictures Corp. films.

Highly significant was the generally overlooked announcement late in September that Warner Bros. Pictures and CBS-TV will co-produce a large-scale western starring James Stewart, "Fury at Fire Creek." The film will be produced for theatrical exploitation first, and will not be released for tv showing until five years after its initial theatrical distribution.

Value Line believes that the consistent ratings successes scored by feature films on tv suggest that the viewing public is growing tired of vapid comedies, tepid soap operas, and look-alike horse operas. Mounting sponsor and network awareness of this fact promises both rising prices for old Hollywood films and increasing availability of co-production money from the television networks for accelerated Hollywood output of feature films—auguring a new Hollywood golden era.

Swiss Bank Clarifies Offer For Col. Shares

NEW YORK—Columbia Pictures Corporation has received a letter from Kuhn, Loeb and Company emphasizing that the shares for which a public offering has been made are being acquired as an investment and that there is no commitment, agreement, or understanding to sign tenders for excess shares to others.

A spokesman for Columbia Pictures said, recognizing the standing of the Bank of Paris as well as the reputation of Kuhn, Loeb and Company, Columbia Pictures is accepting this statement in good faith and interprets this tender offer as a recognition on their parts of the values inherent in the company's assets as well as in Columbia Pictures' prospects for the future. The spokesman also disclosed that a message to this effect was being transmitted to its stockholders.

Thomas Rodgers Resigns As Trans-Lux Corp. V-P

NEW YORK—Thomas E. Rodgers has announced his resignation as vice-president in charge of theatre operations for Trans-Lux Corporation.

The 39-year-old executive, who has been with Trans-Lux for more than 16 years, recently completed the successful construction and opening of the newest Trans-Lux Theatre in Harrisburg, Pa.

Rodgers takes leave of Trans-Lux, whose gross revenues of comparable theatre units were approximately 33 percent above those of a year ago, reflecting the company's success in procuring high quality first-run pictures under intense competitive conditions. Under Rodgers' supervision were 11 theatres in New York, Philadelphia, Washington, D.C., Boston, Detroit, and Harrisburg.

Tom Rodgers started in the film indusrty in 1948 as an usher in New York City's Mayfair Theatre. He worked for a major film company in Philadelphia, an advertising agency, and participated in various film industry assignments. He joined Trans-Lux in 1950 as assistant general manager of theatres. Two years later, he added the post of advertising and publicity director. In 1956, he was elected vice-president of the Trans-Lux Theatre Corporation. In 1962, when the company merged with the public parent, Trans-Lux Corporation, he was elected vice-president in charge of all theatre operations. During his tenure, he supervised the building of three new theatres and the acquisition of other theatres for Trans-Lux.

Percival E. Furber, chairman of the board, and Richard Brandt, president of Trans-Lux, have accepted Rodgers' resignation.

Leon Enken Resigns Post

COLUMBUS, OHIO—Leon Enken, having sold his theatres and retiring from exhibition, resigned from the board of directors of the Independent Theatre Owners of Ohio.

The directors selected Ralph Russell, manager, Palace, Canton, Ohio, to succeed him as a member of the board.

Big MGM Product Insert Boosts Upcoming Features

NEW YORK — Metro-Goldwyn-Mayer is distributing its handsome, 16-page product insert, utilizing the theme—"Lion Power—Entertainment Energy For 1966–67." The full-color insert spotlights 48 of MGM's current and future releases and will be seen by every exhibitor in the country through publication in the industry's trade journals (insert appears elsewhere in this issue). For each film presented in the spread, cast and credit information is given, along with photographic highlights from many forthcoming pictures.

Full pages are devoted to MGM's four roadshow productions—"Grand Prix," "2001: A Space Odyssey," "Doctor Zhivago," and the 70mm. presentation of the classic "Gone With The Wind." The following films, either completed or now in production, are also featured in colorful layouts: "The Liquidator," "Penelope," "The Dirty Dozen," "Happily Ever After," "The Vampire Killers," "Three Bites of the Apple," "Hotel Paradiso," "The Biggest Bundle of Them All," "Don't Make Waves," "The 25th Hour," "Mister Buddwing," "Spinout," "13," "The Venetian Affair," "Doctor, You've Got to be Kidding!," "The Girl and the General," "The Blow-Up," "The Fastest Guitar Alive," "Welcome To Hard Times," and "Double Trouble."

A page is also devoted to MGM's future product with appropriate art work and information. These include "The Comedians," "Goodbye, Mr. Chips," "Gabriela," "Tai-Pan," "Dark of the Sun," "The Night the Lights Went Out," "The Chinese Visitor," "A Wall For San Sebastian," "Night of the Short Knives," "The Last Battle," "The Forty Days of Musa Dagh," "Heaven With A Gun," "Strangers On A Bridge," "Ice Station Zebra," "Armageddon," "At Play in the Fields of the Lord," "The Golden Keel," "Caravans," "Far From the Madding Crowd," "Say It With Music," "The Shoes of the Fisherman," "The Ballad of Dingus McGee," "The Bells of Shoreditch," and "Very Special People."

Sugar, Velde Aid Pioneers

NEW YORK—Joseph M. Sugar, vice-president in charge of domestic sales for 20th Century-Fox, and James R. Velde, vice-president of United Artists, have been named co-chairman of the prize awards committee of the Motion Picture Pioneers' 28th annual dinner, it was announced by Seymour Poe, 20th-Fox executive vice president and chairman of the affair.

The committee is responsible for raising contribution money for the Foundation of the Motion Picture Pioneers. This money will be used to further the work of the organization wihch aids the indigent of the industry.

William Forman, exhibitor and president of Cinerama, Inc., has been named Pioneer of the Year and will be honored at the dinner to be held Nov. 21 at the Americana Hotel.

MCA Declares Dividend

NEW YORK—The board of directors of MCA, Inc., declared a dividend of 37½ cents per share on its outstanding convertible preferred stock to preferred stockholders of record on Dec. 16, payable Dec. 30.

UA's "Funny Thing Happened" Opens San Francisco Fete On High Note

NEW YORK—"A Funny Thing Happened On The Way To The Forum," Melvin Frank's film adaptation of the Broadway musical comedy blockbuster, will open the 10th annual San Francisco Film Festival on Oct. 20, it was jointly announced by Arnold M. Picker, executive vice-president of United Artists, which will release the motion picture, and David M. Sacks, general chairman for the Festival.

The fast-paced comedy stars Zero Mostel in the role of Pseudolus, which he created on the New York stage during the 1964–65 season. It also stars Phil Silvers, Jack Gilford (repeating his stage role of Hysterium), and Buster Keaton, and co-stars Michael Crawford and Michael Crawford and Michael Hordern, with Annette Andre and Patricia Jessel.

There will be an audience of 2,000 for the San Francisco showing of "A Funny Thing Happened On The Way To The Forum." The first-nighters will include an international group of delegates to the festival, Northern California Bay Area social and civic leaders, and nearly 100 Hollywood stars and other motion picture personalities, including Zero Mostel.

The San Francisco film event will be held in the festival theatre in the Masonic Auditorium on Knob Hill and will feature 21 major films from 16 countries including the American film, "A Funny Thing Happened On The Way To The Forum," and another American film, "Incubus."

The eagerly-awaited announcement ended speculation of whether the prestigious Festival, which runs Oct. 20 through 30, would be able to secure a major American film which it said it would do in an earlier festival announcement in May.

William C. Boyd, executive director of the 11-day film event, termed the news of major importance to the film industry and to the entire concept of film festivals.

"The American film industry has looked upon many film festivals with understandable reluctance. Securing 'A Funny Thing,' certainly one of Hollywood's top productions this year, shows the establishment of a common interest between serious film-makers and those concerned with their exhibition.

"Too often," Boyd pointed out, "film festivals have exploited fine American motion pictures competitively at considerable risk to the reputation of the film-maker. Our festival is noncompetitive. Our sole concern is to present the finest in the cinematic art whether it be from this country or abroad."

Final arrangements for entering the UA release in the festival were handled by Louis C. Blau, prominent Hollywood attorney, and a new member of the festival's Hollywood advisory committee. He assisted Boyd and the Motion Picture Association of America, festival co-sponsor, in securing top American representation.

"A Funny Thing Happened On The Way To The Forum," which will have its west coast premiere at the San Francisco Festival, opened four days earlier, on Oct. 16, in New York at Cinema I and Cinema II.

Dual Cinema In Akron

AKRON, OHIO—General Cinema Corporation opened their New Cinema I and II in the Chapel Hill Mall Shopping Center. Bernard W. Bispeck is manager.

High Court Okays Pay TV; Won't Hear Calif. Appeal

WASHINGTON, D. C.—The Supreme Court refused to consider the appeal of the State of California against the verdict of its own highest court that the exhibitor-sparked anti pay-tv referendum was unconstitutional.

The Supreme Court gave no reasons for allowing the decision of the lower court to stand.

"Sand Pebbles" To Rivoli

NEW YORK—Robert Wise's "The Sand Pebbles," high adventure drama set in China during the 1920's, will have its world premiere at New York's Rivoli on Dec. 22, it was announced by Joseph M. Sugar, 20th-Fox vice-president in charge of domestic sales.

This will mark the third roadshow presentation produced and directed by Wise to open at the Rivoli. "The Sand Pebbles" moves into the prominent Broadway house as Wise's "The Sound of Music" ends a 94-week run which has already broken all previous house records in box office sales and roadshow duration. "West Side Story," another Wise production, was his first to premiere at the Rivoli with a 60-week run.

WOMPI Officers Elected

NEW YORK—The following officers were elected at the 13th Annual Convention of WOMPI, International, which was held at the Savery Hotel in Des Moines, Iowa on Sept. 30–Oct. 2: Dorothy Reeves, Embassy Pivtures, New York, international president; Betty Hemstock, Des Moines, international vice-president; Mrs. Betty Merritt, Indianapolis, recording secretary; Rosalind Lieberman, Embassy Pictures, New York, corresponding secretary; Phyllis Seward, Kansas City, treasurer, and Mrs. Viola Wister, Charlotte, immediate past president.

NBC Schedules TV Dates For U 'World Premiere' Pix

UNIVERSAL CITY, CALIF.—Three additional new Universal "World Premiere" motion pictures produced for the NBC Television Network have been selected and assigned air dates, Jenning Lang, senior vice-president in charge of television production at Universal City Studios, has announced.

They are "WORLD PREMIERE: 'Dragnet 1966,' " which will air Dec. 13 over the network's "Tuesday Night at the Movies"; "WORLD PREMIERE: 'How I Spent My Summer Vacation,' " which will premiere Jan. 7 over "Saturday Night at the Movies' "; and "WORLD PREMIERE: 'The Longest Hundred Miles'," which will be seen Jan. 17 on "Tuesday Night at the Movies."

Previously announced was "WORLD PREMIERE: 'Fame Is The Name Of The Game'," which will kick off Universal's ever-expanding program of producing features for television and is scheduled to air Nov. 26 on "Saturday Night at the Movies."

Lang, who personally supervises this particular motion picture program for Universal, also announced that filming began Oct. 16 on the 12th "World Premiere" to be produced this year: "WORLD PREMIERE: 'The Hunters'," starring Henry Fonda and Michael Parks. Present plans call for two additional "World Premiere" features to go into production in November which would bring the grand total of 1966 "World Premiere" productions to 14, most to be broadcast during the 1966–67 season, with the balance being held over for broadcast the following year.

Little Carnegie To Reade

NEW YORK—The Little Carnegie Theatre has been acquired by The Walter Reade Organization. The theatre, which was formerly operated by the Landau-Unger Company, has been taken on a long-term lease.

The Little Carnegie becomes the seventh first-run theatre under the Reade banner in Manhattan.

Prior to coming under the control of the Landau-Unger Company, the Little Carnegie was operated by Jean Goldwurm, one of the pioneers of quality foreign film exhibition and distribution. It seats 496 and is located on West 57th street just east of Seventh avenue.

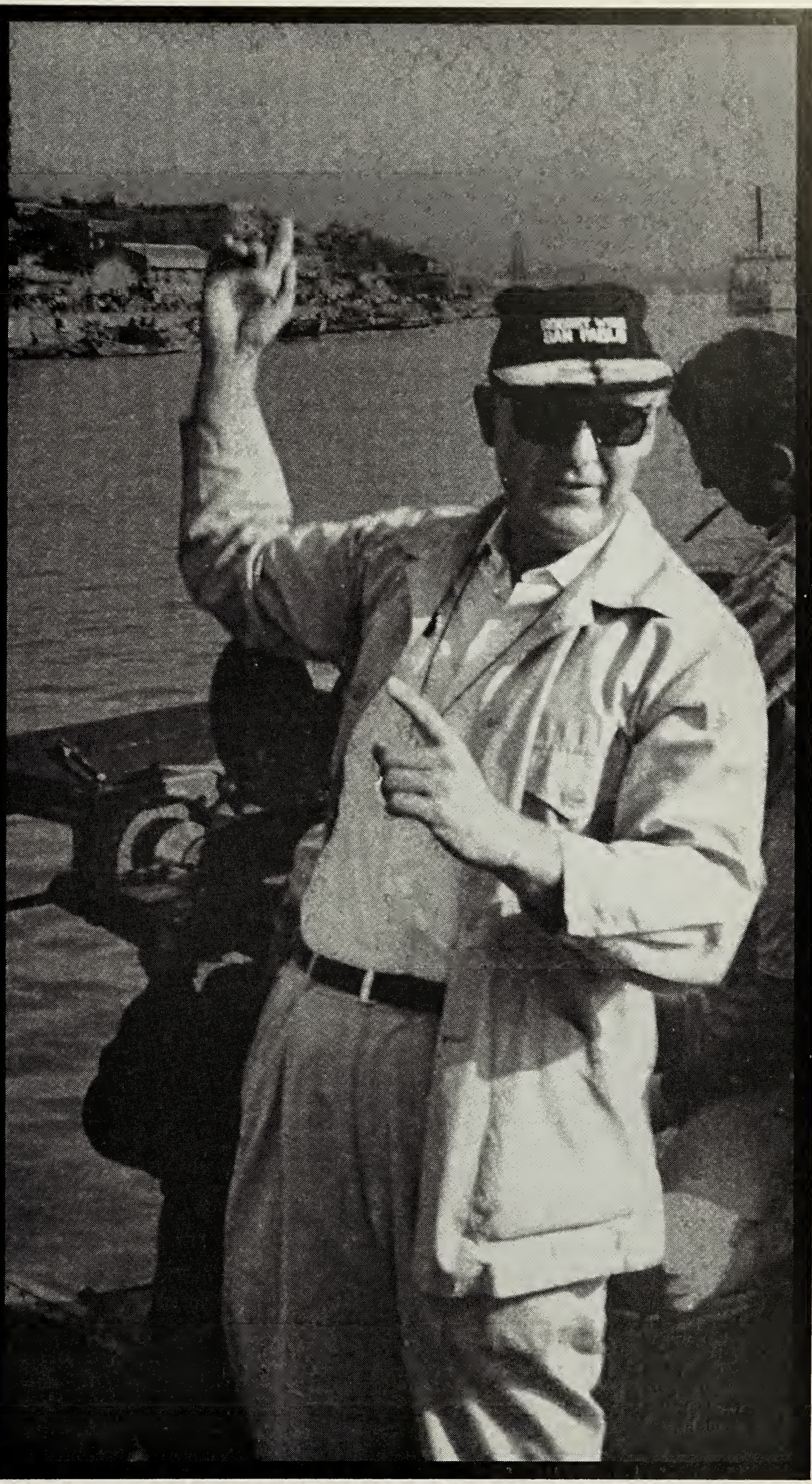
The first attraction at the Little Carnegie when the Reade Organization assumes control will be "Loving Couples," which will move from the 34th Street East Theatre.



Jack Lemmon, Ron Rich, Herb Jaffe, United Artists vice-president in charge of west coast operations, Marvin Mirisch, and Billy Wilder are seen at Chasen's following a preview of "The Fortune Cookie" in Hollywood.

TO
PRODUCER-DIRECTOR
ROBERT WISE
IN RECOGNITION OF
HIS OUTSTANDING
MOTION PICTURE
ACHIEVEMENTS
THAT HAVE RAISED
THE ARTISTIC,
ENTERTAINMENT
AND BOX OFFICE
STANDARDS OF
THE INDUSTRY
TO TOWERING
NEW LEVELS

Exhibitor Magazine Special Laurel Award 1966



20th Century-Fox is proud to have released Robert Wise's Academy Award winning production of "The Sound Of Music"...and we are equally proud to be placing into release his much heralded production of "The Sand Pebbles"
World Premiere December 20—Rivoli Theatre, New York City

Schneider Cites Success Of Films As Major Reason For Col. Upsurge

NEW YORK—Columbia Pictures Corporation reports consolidated net earnings of $2,292,000 or $1.11 per share for the fiscal year ended June 25. The previous year's net earnings were $2,024,000 or 97 cents per share.

Columbia president A. Schneider said that the success of a number of recent films, notably "The Silencers," "Born Free," and "The Trouble with Angels," contributed to a very strong finish for the year, along with the continued high earnings from its television activities.

He said that Columbia could look to continued progress based on the motion pictures now showing, the potential of a promising schedule of future releases, and the thriving operations of its television subsidiary, Screen Gems.

Schneider said this optimism was based on such upcoming releases as "The Professionals," produced by Richard Brooks with Burt Lancaster, Lee Marvin, Robert Ryan, Jack Palance, and Claudia Cardinale; Sam Spiegel's "The Night of the Generals," with Peter O'Toole and Omar Sharif; Elizabeth Taylor and Richard Burton in "The Taming of the Shrew"; "Casino Royale," Ian Fleming's James Bond thriller produced by Charles K. Feldman; "Murderers' Row," the second of the Matt Helm spoofs produced by Irving Allen starring Dean Martin; Fred Zinnemann's "A Man For All Seasons"; and other motion pictures now in production.

EDITOR'S NOTE: It was obvious at the recent convention of National Association of Theatre Owners in New York that exhibitors share Columbia's optimism about the company's future. The Columbia product reel, viewed by a capacity audience of showmen, was regarded as evidence of one of the strongest lineups of quality films ever presented by a major film company.

BV Adds Manpower

NEW YORK—Continuing a "manpower" program, Irving H. Ludwig, president of Bucna Vista, announced the addition of Terence Levene and Michael Bissio to the company's sales staff.

"We are continually seeking out and fitting young people into our organization." Ludwig stated. "This is in accord with a continuing plan in operation for the past two years. We are constantly on the alert for bright, energetic and enterprising manpower for our growing BV team."

Levene, 33, has been assigned to the New York office of the Disney distribution subsidiary. Born in London, England, Levene formerly was with 20th Century-Fox in Philadelphia and Cleveland.

Bissio has been assigned to the Buena Vista district office in Denver. He is 26, and has worked for MGM in the Memphis and St. Louis branches.

Kennedy Leaves Reade

NEW YORK—Robert Kennedy has announced his resignation as general manager for the Walter Reade Organization's nine New York City showcase theatres.

Kennedy will announce his future plans following a vacation in Europe.



League president Norman Robbins is the recipient of a plaque from the players for the tremendous job he did in the inaugural season of the Motion Picture Industry Softball League. Felix Greenfield made the presentation at the first annual awards dinner of the association held recently at the N.Y. Times Restaurant.

Mich. Exhibitors Alerted To Watch For Bogus Bills

DETROIT—President Milton H. London, Allied Theatres of Michigan, notified area theatres of bogus $20 bills being circulated in the metropolitan Detroit area.

The counterfeit bills bear the serial No. D 89865362 B. The portrait of Andrew Jackson is fuzzy and not sharply defined. "Series 1950 D" appears at the lower right of the portrait.

The theatres were warned to follow the following instructions:

1. Hold the bill; do not return it to the patron.
2. Ask the patron to wait, using the excuse that you are out of small bills and are sending for change. Do not indicate that you know the bill is counterfeit, and above all do not make any accusations.
3. Call the police.
4. Get a clear mental image and a good description of the patron. If the person presenting the bill does not wait but walks or runs to a waiting automobile, write down the license number and description of the car.

"Aloha" For Variety

NEW YORK—A new Tent in Hawaii has been granted a charter by the Variety Clubs International.

This news emerged from the mid-winter meeting of Variety's international officers recently held here under the chairmanship of international chief barker Jim Carreras.

This is the second new Variety Club to be inaugurated during Carreras' term as international chief. The other, granted a charter a year ago, is in Vancouver, Canada.

Associated Theatres' Newest

ELYRIA, OHIO—Marshall Fine and his associates in Associated Theatres recently opened the newest link in their expanding chain of theatres, the Midway Mall in the new shopping center.

Fla. Neighborhood "Nudie" Raided, Manager Arrested

JACKSONVILLE — The local suburban Lake Shore Theatre, located in a quiet, middle-class neighborhood, was converted from a double-feature, family-type program house several months ago into a blatantly nudie theatre. The residents of the Lake Shore area had apparently accepted the change until the first week in October, when their smouldering resentment became evident. Duval County Sheriff Dale Carson's deputies suddenly raided the Lake Shore Follies Theatre (its new name), arrested the manager, and seized seven reels of film as being obscene.

There were two customers in the theatre at the time, one 19, the other 20, the deputies told newspaper reporters. All the theatre's newspaper ads feature this information: "Adults Only—Must Show ID." The manager stated that he refuses admittance to juveniles.

The arresting officers, N. P. Patterson and J. L. Pfeiffer, of the county vice squad, were working with the state's attorney's office when they stopped the show about 5:15 p.m. after viewing the program the day before. The films they confiscated were "Satan's Mistress" and "Tortured Females."

The manager, J. Morton Fromberg, was charged with violating Florida statutes prohibiting possession of obscene movies. He was arrested on two counts and booked into the county jail under bonds totaling $2,000. He soon posted bond and was released from custody.

Complaints leading to the theatre raid came from Lake Shore residents, particularly from members of the nearby Lake Shore Baptist Church, Deputy Pfeiffer said. "The theatre is close to the church, and people have been upset for some time," Pfeiffer added.

The arrest and charges may resound all the way to the U. S. Supreme Court, a spokesman for the sheriff's office said. Fromberg was quoted as saying that he welcomed the opportunity to "clear the air" and get legal clarification on what can and cannot be shown in movie houses. The manager said that he carried a similar case in New York all the way to the Supreme Court and he will do it again in Florida, Pfeiffer stated.

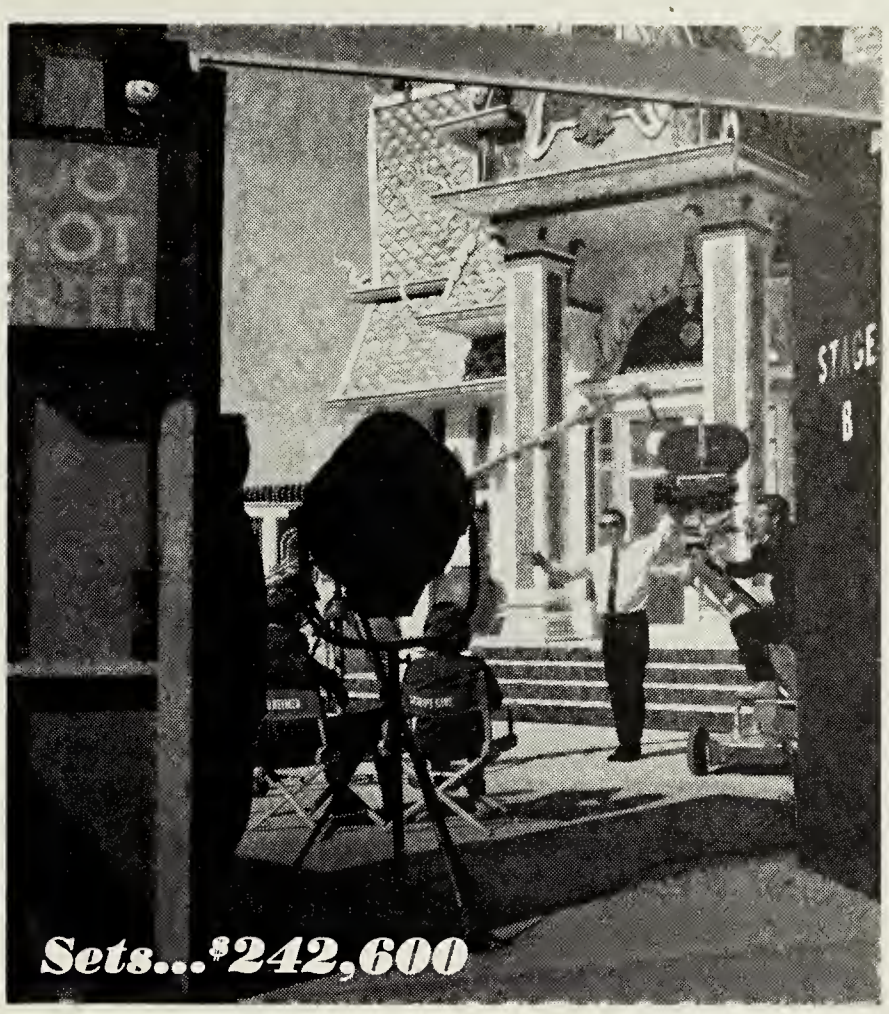
MCA Scholarships Set

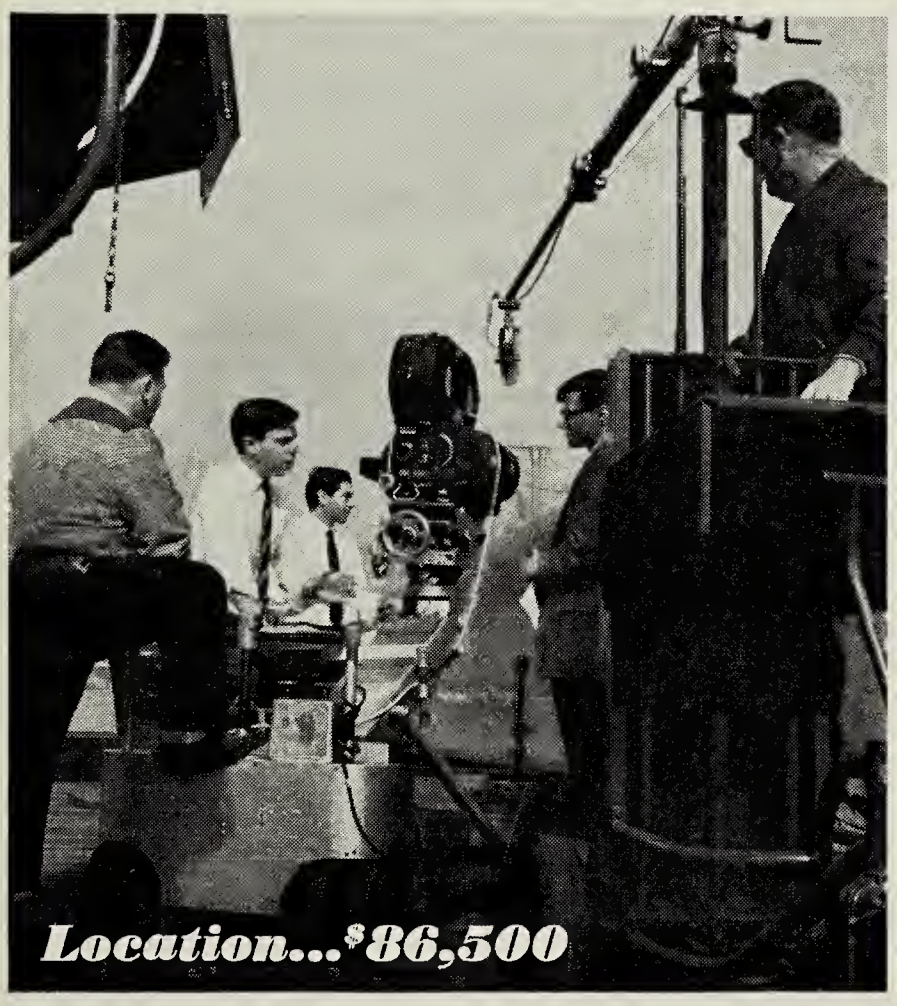
NEW YORK—Twelve universities in the United States and one in Canada have been granted MCA scholarships and fellowships in creative writing for the academic year 1966–67 as the program to develop creative new writing talent for the performing arts—motion pictures, television, and the legitimate theatre—swings into its fourth year, it has been announced by William Darrid, executive head of the company's New York literary division.

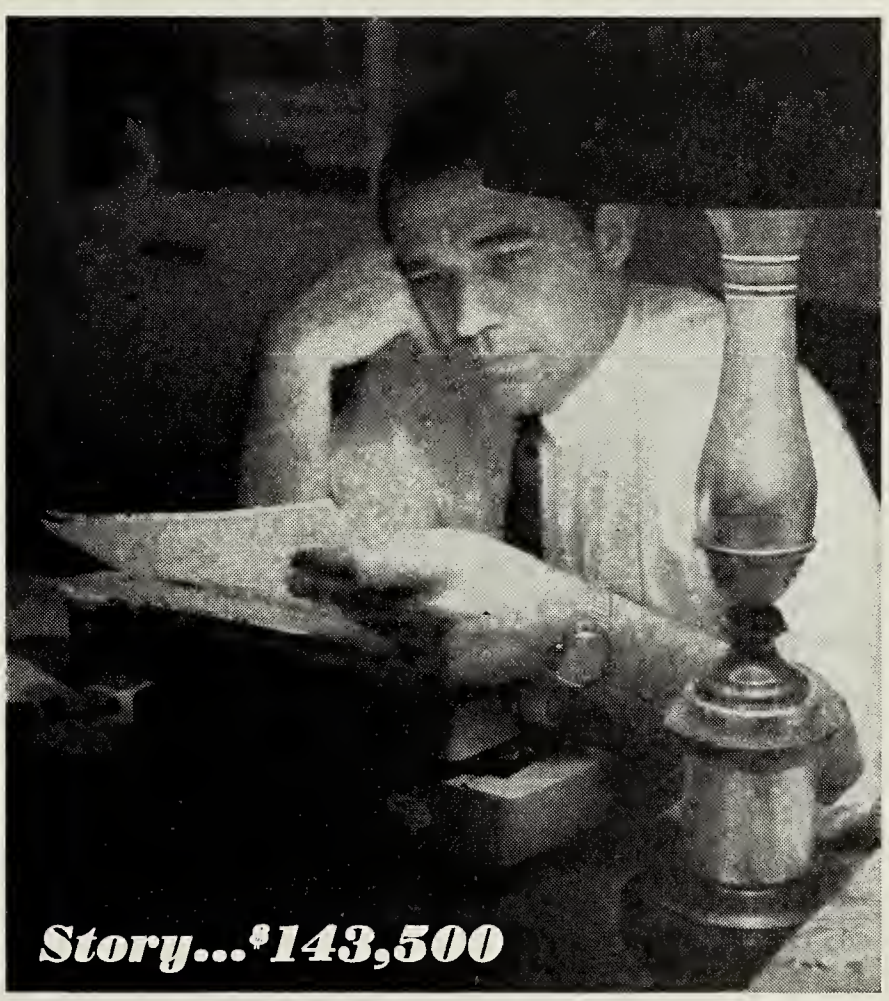
The grants, which will focus on writers for the novel and the short story as well as screenwriters and playwrights, cover tuition and a living allowance for a full academic year with each university selecting its own recipient, male or female, graduate student or undergraduate, on the basis of "exceptional promise" in the field of creative writing of novel, short stories, and plays.

The universities which are participating are the University of North Carolina, the University of Iowa, Stanford University, New York University, the University of California, Los Angeles, Carnegie Institute of Technology, the University of Michigan, Smith College, Rutgers University, the University of Virginia, San Francisco State College, Reed College at Portland, Oregon, and the University of British Columbia in Vancouver, British Columbia.









How will your investment look in Peoria?

More than anything else except creative skill, film is crucial to quality in movie-making *and* movie showing. Isn't it false economy, then, to attempt to save a fraction of a cent per foot on film stock which has less than Eastman quality? Look at it this way. Film must have consistent speed, uniform processing characteristics, dimensional stability, and precision perforations. EASTMAN Films have all these qualities because Eastman's engineering and technical facilities are unique. Everything considered, doesn't it make good sense to use EASTMAN all the way?

Motion Picture and Education Markets Division

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Atlanta, Chicago, Dallas, Hollywood, New York

The NEW YORK Scene

By Mel Konecoff

TOMORROW IS JACK LEVIN DAY IN NEW YORK—AT LEAST IN THE ROYAL Box of the Americana Hotel—where at high noon, he will be honored for his 50th year in show biz. The luncheon is being sponsored by Cinema Lodge of B'nai B'rith and by a special honorary committee consisting of top executives in the business.

Thirty-three years ago, this magazine published an editorial commenting on the part that Levin played to help keep the industry straight and out of the hands of crooks and racketeers, and also to keep it free of undesirable influences from within. There is no reason to believe that the situation has changed any over the years. Levin is still interested in keeping the industry on the straight and narrow and also in protecting it from within and without as head of Certified Reports, an organization devoted to research, surveys, investigations, and checking. He's the only private eye we know who doesn't carry a gun.

Levin used to be pretty active at one time. He had to be in order to stay in business. For instance, take this situation in upstate New York, where a theatre circuit listed two theatres to play booked films and then smuggled the prints to 10 other houses via a system considered ingenious in those days. The marquees of these "shooting galleries" were blank of advertising and darkened, but a dim light would be on in lobbies to tip off residents that a film was being shown that night. Six school boys on bicycles would stuff home-made heralds into mail boxes announcing movies that night and urging party-line subscribers to inform their neighbors. Then the same six boys, later that night, pedaling like crazy on a tight schedule, would zip reel after reel of the film from one theatre to the next. Of course, sometimes there was a 10–25 minute wait for the bicycle boy to arrive with the next reel—but that was show biz, and besides prices were real low.

Jack has slowed down a bit considering he's 68 years of age, but he's still in there pitching for the good of the industry and devoting more and more of his time, effort, and monies to fraternal and charitable organizations—helping those who cannot help themselves.

AH, SO?: THE OTHER DAY SOMEONE JUST HAPPENED TO ASK, "HOW COME you haven't mentioned the Daiei Motion Picture Company Ltd. of Tokyo?" Well, now, we aim to please, so one morning, we saw and talked with Masaichi Nagata, president of Daiei, president of the Motion Picture Producers Association of Japan, and president of the Federation of Film Producers in Asia.

Through an interpreter, he announced his company has decided to form a U.S. subsidiary to sell the more suitable Daiei films, at least five or six, to U.S. distributors and others in the western hemisphere. Activities of the New York office will also include seeking out possible co-productions as well as films that can be imported for viewing in Japan. Heading this operation will be none other than Irving Maas, former vice-president of the MPEA in charge of Asia, Australia, and New Zealand.

Nagata noted that Japan has been turning out 250 pictures per year, which he maintained was too many, and he opined that the number should be halved in favor of quality. This will mean double bills presently in theatres there will be eliminated next year. His company will try to slant some of their future pictures for the international market, and these will receive aggressive promotions. Television production will also be sought.

Japan, seven years ago, had 6,000 theatres, which were attended by over one billion people. This year, there are 4,600 theatres around, and attendance runs to less than 400 million. Total receipts per year come to 76 billion yen per year, of which 50 per cent goes to theatre owners and less than 50 per cent goes to the distributor-producers. A reduction in boxoffice receipts didn't follow the reduction in attendance, primarily because of increased admission prices and abolished ticket taxes.

Of the total 76 billion yen in income, 36 billion is the producers' share, from which is deducted one billion for newsreels and shorts; 12 billion goes to foreign film companies (70 per cent of this goes to American film companies for their 125 features that are imported into Japan of the total of 250 per year). A top American film can earn three million dollars in Japan. "Goldfinger" earned as much as four million dollars in less than seven months.

Daiei will not release films here on its own but will seek to make deals with established distributors. The films will probably be dubbed into English so that eventually they can also play American tv. Nagata's company used to turn out 50 features per year, but this year that number is being reduced to 25. Of this number, one is a co-production with the Russians about a Japanese boy visiting both countries. This is still in work, and more will be in order if this is successful. Co-productions in the past have been in order with U.S. and French film makers. The future will see concentration on both the artistic and commercial levels.

A MOVIE MONTH PRODUCTION: BILL LANEY, GENERAL MANAGER OF Jo-Mar Theatres in Rochester, was in town on a stopover, and he proudly related how theatremen in his area were banding together to produce a half-hour tv show on prime time via WOKR-TV on Oct. 22. Little known facts about pictures are to be presented, courtesy of Eastman Kodak House. Movie Month is to receive its due when upcoming product gets a share of the available time.

(Continued on Page 34)

Texas Newspapers Offer Views On Production Code

HOUSTON — An editorial titled "New Movie Code" appeared in the Oct. 2 issue of the Houston Post.

"The new motion picture code announced by Jack Valenti, president of the Motion Picture Association of America, appears to be an intelligent response to the obvious needs for a new definition of movie morality.

"The new code recognizes artistic intent as a determining factor in what can or cannot be shown on the screen. It recognizes that what can be seen and understood at one level of maturity is not proper at another, and calls upon the motion picture industry to indicate clearly when some pictures are for mature audiences and not for children.

"The problem faced in compiling a code, which supplants a set of rules so outmoded as to be almost ignored, was delicate. No one in the motion picture industry, and in much of the viewing public, wanted to bow to the rule of censors. It was obvious, however, that immature minds are not prepared for some forms of adult entertainment, and that adults should not be governed by juvenile entertainment standards. It was also obvious that what is proper to say in a serious artistic context is vastly improper in another.

"The new code seems a long step in the right direction, but should not be a substitute for an informed, intelligent audience, aware of what is being offered.

"Codes are not parents, or replacements for parental responsibility. They are merely guides."

DALLAS—The following editorial, "Movies and the Censorship Code," appeared in the Dallas News in the teen-age magazine supplement "In."

" 'Let's go out to a movie,' for most people, means a relaxing night of entertainment at the theatre of their choice. But unfortunately, for teen-agers, these words mean a long search through the newspaper amusement pages for a movie that doesn't stipulate 'For adults only.'

"Because Hollywood has been notorious for turning out celluloid that burns the eyes of the most blase adults, the city last year set up a movie classification board to designate films unfit for youthful viewing. If films are judged unsuitable, young people under 16 aren't admitted to the theatre unless married or accompanied by parents.

"Now Hollywood has joined in the censorship game by taking on some movie classification work itself. Under a new code of regulation, the Motion Picture Association will establish procedures for advertising films as 'suggested for mature audiences.'

"The code also sets up a moviemaking guide for producers, which states, among other things, that 'evil, sin, crime and wrongdoing shall not be justified,' and that 'indecent or undue exposure of the human body shall not be presented.'

"It is admirable that the film industry would attempt to grade its own product and limit its audiences for movies that are a bit hard on young eyes. But such classification won't be necessary if producers will follow the guides set by their constituents in the first place.

"If they'll do their censoring before films are released, movie board members and parents won't have to do it later. Then a lot more theatre doors will open to teen-agers who are fed up with a steady diet of Walt Disney and beach party flicks."

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Boston Herald Traveler, Mass.
Broadcast Information Bureau, N. Y.
Catholic News, N. Y.
Charles Mix County News, S. D.
Cue Magazine, N. Y.
Curtis Publishing Co., N. Y.
Daily Bulletin, Canada
Daily News, Pa.
Drum Magazine, Pa.
Evanston Review, Ill.
Evening Bulletin, Pa.
Evening Gazette, Mass.
Globe and Mail, Canada
Hollywood Citizen, Calif.
Jewish Exponent, Pa.
Marblehead Messenger, Mass.
Maryville Alcoa Daily Times, Tenn.
Methodist Publishing House, Tenn.
N.C.O.M.P., N. Y.
Neward News, N. J.
Oklahoma Journal, The—Okla.
Oklahoman & Times, Okla.
Oregon Retail Advertiser, Ore.
Parents Institute, N. Y.
Penna. Jr. Republic, Pa.
Philadelphia Inquirer, Pa.
Princeton Packet, N. J.
Republican Courier, Ohio
Richmond Newspapers, Va.
Screen Thrills, Calif.
Springfield Daily News, Mass.
Stellar Publications, Canada
Telegram and Gazette, Mass.
The Telegram, Canada
Victoria Daily News, Canada
Visitors' Guide, N. J.
Youngstown Vindicator, The—Ohio

RADIO, TV, BROADCASTING

Broadcaster, Mass.
18 SUBSCRIPTION TV, Conn.
ETV, Dept. of Education, Samoa
KBIX, Okla.
KDKA-TV, Pa.
KNBR-KNBR FM, Calif.
KVTV, Iowa
Springfield TV Broadcasting Corp., Mass.
WBMA, N. C.
WBOB, Va.
WCAU-TV, Pa.
WCPA, Pa.
WDING, Ala.
Westinghouse Broadcasting Co., N. Y.
WFBR, Md.
WJRT-TV, Mich.
WOOW, N. C.
WPEN, Pa.
WPRO-TV, R. I.
WNVA, Va.
WRIC, Va.
WTAR-TV, Va.
WTTV, Ind.
WXYZ-TV, Mich.

SCHOOLS, COLLEGES, UNIVERSITIES

Ambassador College, Calif.
Amherst College, Mass.
Andrews Univ., Mich.
Arizona State Univ., Ariz.
Aspen Inst. Human Studies, Colo.
Benilde High School, Minn.
Bishop Noll Inst., Ind.
Blue Mt. College, Miss.
Brown Univ., R. I.
Central Dist. Catholic H.S., Pa.
Central School, N. Y.
Christian Bros. College, Mo.
Christian Bros. School, Tenn.
Colgate Univ., N. Y.
College of the Holy Cross, Mass.
Cornell Univ., N. Y.
De La Salle High School, Ill.
De La Salle College, Philippines
Dr. Jos. H. Ladd School, R. I.
Don Bosco Technical H.S., Mass.
Duke Univ., North Carolina
Elwyn School, Pa.
Fairchild Univ., Conn.
Father Gibault Boys Sch., Ind.
Franklin & Marshall College, Pa.
Glen Mills School, Pa.
Glenwood State School, Iowa
Governor Dummer Academy, Mass.
Grambling College, La.
Harpur College, N. Y.
Hebron Academy, Maine
Hinckley School, Maine
Hiram College, Ohio
Holy Redeemer College, Dist. of Col.
Howe Military School, Ind.
Indiana Univ., Ind.
Langston Univ., Okla.
Mary Help of Christians Schl., Fla.
Mineola High School, N. Y.
Mt. St. Joseph Academy, Pa.
Mt. St. Charles Academy, R. I.
New Hampton School, N. H.
N.Y. State Vocational Inst., N. Y.
N.D. Sate Univ., N. D.
Northfield Schl. for Girls, Mass.
Norwich Univ., Vt.
Ohio State Univ., Ohio
Ohio Univ., Ohio
Pennhurst State School, Pa.
Princeton Univ., N. J.
Redemptorist Fathers Schl., Calif.
St. Alphonsus College, Conn.
St. Edward High School, Ohio
St. Francis School, Pa.
St. Francis Mission School, S. D.
St. Johns College, D. C.
St. John's Military Academy, Wis.
St. Mary's College, Pa.
St. Mary's College, Kansas
St. Joseph's College, N. J.
St. Paul's College, Va.
St. Petersburg Jr. College, Fla.
St. Paul's College, D. C.
School of the Ozarks, Mo.
Sleighton Farm School for Girls, Pa.
Southern Univ., La.
Tabor Academy, Mass.
University of Illinois, Ill.
University of New Hampshire, N. H.
University of Rhode Island, R. I.
Vanderbilt Univ., Tenn.
Virginia State College, Va.
Weston College, Mass.
Worcester Academy, Mass.

MILITARY

Army & Air Force Motion Picture Service, D.C.
Army & Air Force Motion Picture Service, Ga.
Army & Air Force Motion Picture Service, Mo.
Army & Air Force Motion Picture Service, N. Y.
Army & Air Force Motion Picture Service, Texas
Army & Air Force Motion Picture Service, Athens
Army & Air Force Motion Picture Service, BNRO
Army & Air Force Motion Picture Service, Hawaii
Army & Air Force Motion Picture Service, FP & D Branch
Army & Air Force Motion Picture Service, Hqs. Europe
Army & Air Force Motion Picture Service, Japan
Army & Air Force Motion Picture Service, Korea
Army & Air Force Motion Picture Service, London
Army & Air Force Motion Picture Service, Munich
Army & Air Force Motion Picture Service, Paris
Army & Air Force Motion Picture Service, Ryukyu
Director, AFIE, DOD, D. C.
11th Naval District, Calif.
4th Naval District, Pa.
14th Naval District, Calif.
505th Inf., N. C.
Marine Corps Base, N. C.
Marine Corps Recruit Depot, S. C.
Marine Corps Station, N. C.
Naval Air Station, Fla.
Naval Air Station, N. J.
Naval Air Station, Pa.
Naval Air Station, Wash.
Navy Air Station, Tenn.
RCAF Stations, Canada
13th Naval District, Wash.
US Naval Submarine Base, Conn.
US Naval Base, Pa.
US Naval Station, Va.
US Naval Station, Wash.
US Navy Ammunition Depot, Ind.
US Navy Ordnance Lab., Md.
US Navy Motion Picture Exchange, N. Y.
US Navy Base, S. C.

HOSPITALS & HOMES

Augusta State Hospital, Maine
Camarillo State Hospital, Calif.
Clarks Summit State Hospital, Pa.
Conn. Valley Hospital, Conn.
Eastern Pa. Psychiatric Institute, Pa.
Eastern State Hospital, Wash.
Fairfield Hills Hospital, Conn.
Fairview State Hospital, Calif.
Fairview State Hospital, Pa.
Galesburg State Research Hospital, Ill.
Illinois Soldiers & Sailors Home, Ill.
Kanakee State Hospital, Ill.
Masonic, Home, Hospital, Conn.
Masons Home, Pa.
Medfield State Hospital, Mass.
Mendota State Hospital, Wis.
Metropolitan State Hospital, Conn.
Milledgeville State Hospital, Ga.
Mt. Wilson State Hospital, Md.
National Inst. of Health, Md.
Oak Forest Hospital, Ill.
Phila. State Hospital, Pa.
Public Health Service Hospital, La.
S G Dixon State Hospital, Pa.
Soldiers' Home, Mass.
VA Hospital, Conn.
VA Hospital, N. C.
VA Hospital, Ohio
VA Hospital, N. Y.
VA Hospital, Va.
VA Administration Center, N. Y.
VA Supply Depot, N. J.
Veterans Home of Calif., Calif.
Ypsilanti State Hospital, Mich.

LIBRARIES

Air Force Command, Formosa
Business, N. Y.
Editorial Research, N. Y.
Free—of Phila., Pa.
Herrick Memorial, N. Y.
National of Australia, Austrailia
New York Public, N. Y.
Of Congress, D. C.
St. Louis Public, Mo.
University of Calif., Calif.
Wichita City, Kansas

CORRECTIONAL & DISCIPLINARY

Attica Prison, N. Y.
Department of Correction, Va.
Eastern Correctional Institution, N. Y.
Federal Correctional Institution, Calif.
Federal Reformatory, Va.
Great Meadow Correctional Institution, N. Y.
Maryland House of Correction, Md.
Massachusetts Correctional Institute, Mass.
Michigan Reformatory, Mich.
Michigan Training Unit, Mich.
Middlesex County House of Correction, Mass.
Minnesota—State Prison, Minn.
N.J. Reformatory, N. J.
N.J. State Prison, N. J.
San Fernando Valley—Juvenile Hall, Calif.
Sierra Conservation Center, Calif.
State Prison of South Michigan, Mich.
Suffolk Co. House of Correction, Mass.
Tenn. State Prison, Tenn.
Texas Dept. of Corrections, Tex.
US Disciplinary Barracks, Kans.
US Penitentiary, Ga.
US Penitentiary, Ill.
Va. State Penitentiary, Va.
Warden, Trusty Barracks, Ala.

MISCELLANEOUS

Allegheny Valley Jr. Women's Club, Penna.
America-Italy Society, Penna.
America Tel. & Tel., N. Y.
Better Films Council, Calif.
Boys Club of Pittsfield, Mass.
Bureau de la Censure du Cinema, Canada
Burr Oaks Camp, Ltd., Ill.
Catholic Film Center, N. Y.
Chief of Police, Ore.
Consumers Research, N. J.
Continental Airlines, Inc., Calif.
Decatur Better Films, Ga.
Dept. of Education, Govt. of American Samoa, Samoa
Houston Sports Assoc., Tex.
In-Flight Entertainment, Ill.
Instituto Italiano di Cultura, N. Y.
Manyland State Board of Censors, Md.
Motion Picture Commission, Wis.
Movieland Wax Museum, Calif.
New Brunswick Board of Censors, Canada
Nova Scotia Board of Censors, Canada
Phila. Museum of Art, Penna.
Pyramid Securities, Nebr.
State Board of Censors, Va.
Stat. Control Dept., Ill.
Trade Bank & Trust Co., N. Y.
Trans World Airlines, N. Y.
Triangle Securities, Nebr.
Tenn. Eastman Recreation Club, Tenn.
Tulsa County Medical Assoc., Okla.

SEMINARIES, CHURCHES, ETC.

Council of Churches, Del.
Dominican House Studies, D. C.
Immaculata Seminary, Mass.
LaSalette Seminary, N. H.
Methodist Church, Calif.
Mission Church, Mass.
Our Lady of Lourdes Church, N. Y.
Redemptorist Fathers Seminary, N. Y.
Redemptorist Fathers, Wis.
Sacred Heart Juniorate, Mass.
St. Joseph's Seminary, La.
St. Mary's Rectory, Md.
St. Mary's Seminary, Tex.

LONDON Observations

by Jock MacGregor

LITTLE CAN ROBERT CLARK, CLUTCHING HIS LEGAL DEGREES AS HE started his first job with Glasgow lawyer John Maxwell, have thought of himself as a movie magnate. The boss, however, bought a theatre, became captivated, bought more, entered distribution, started production, formed the Associated British Picture Corporation, and in 1945 made Clark a director and head of the Elstree Studios. Now ABPC's deputy chairman, he has also become the group's first chief executive with the object of coordinating, streamlining, and developing the subsidiary companies currently interested in 270 cinemas, ABC TV, production of features, documentaries, newsreels and commercials, distribution, laboratories, equipment, tenpin bowls, and catering. Shy, unassuming, Clark is probably the shrewdest man in the industry, and outside it he is among the most successful property developers. Presumably, this is something that he does for relaxation when scripts, budgets, and trade politics become overpowering—London's biggest current scheme is his brainchild.

Bob shuns publicity, and I cannot recall when he last—if ever—held a press conference. However, I have listened to him as president of the British Film Producers Association at council meetings spellbound. His immense knowledge of the industry is backed by a remarkably quick grasp of situations, and ability for speedy summings up of all views, and such a desire to be impartial as to coax comments from those who might even be opposed to his own business interests. He will work in close collaboration with chairman Sir Philip Warter and managing director C. J. Latta, but what the new activities will be is causing conjecture. The "Wily Scot," as he is known to many, is not being too specific, but the national and financial press have treated the appointment as highly important with extensive coverages.

JACK VALENTI, LOUIS NIZER, AND GRIFFITH JOHNSON HAVE BEEN ON an exploratory visit, and MPEA's Roland Thornton has seen that they have met the right people. When it came to the press' turn, Valenti faced a certain suspicion tinged with cynicism towards the new code and suggestions that the Roman Catholics and other bodies had too much influence on movies. I do not think that all were too impressed though the revisions bring it more into the thinking of British censorship's it-is-not-what-you-do-but-how-you-do-it that matters. Runaway production and Harry Brandt's proposed American Eady Levy were discussed, with Valenti offering views rather than firm opinions, but this was a get-to-know-each-other reception rather than a press conference. He took even the loaded questions with grace. I think we shall get on fine. It was good to see "Griff" back in the MPA fold and to find among the guests Paramount's Jim Perkins, so long part of the British scene.

NO ONE DOUBTS THE NEED FOR UPTAKE, THE ALL INDUSTRY SCHEME to build theatre admissions, but after the first national meeting attended by about 70, I am not sure how it will succeed. I listened all day to excellent speeches and observations, but heard little new. What was new was not particularly well received. Too much seemed to be blamed on publicity, and there was a great tendency to shy away from operating practices and trade policies as being beyond its mandate. An outside PRO or market researcher was proposed, but the reaction to this was possibly reflected in the suggestion that exhibitors are apt to let others do their thinking instead of going outside their theatres, taking a look for themselves, and getting on with the job themselves. There was much criticism about stills. The best thing about the meeting was the way the ABC and Rank circuit men went out of their way to help independent exhibitors and be prepared to make their own expensively produced color posters incorporating two features and critics' quotes sheets available to them. Wyndham Lewis and Monty Morton, chairing the meeting, both stressed that they must not attempt too much too soon. I was frankly surprised that while criticism was aimed at distributors, there was none for producers and studios, where after all the tools of showmanship should be forged. There are still producers who employ no publicist or take one on for the minimum time. The most shocking revelation was that while everywhere else admissions are rising, they continue to fall here. I believe that much blame for this is due to those film men who rush to the national press and tv to air pet grievances to the detriment of the industry as a whole. Learning such stories, the public must be forgiven for thinking that cinemas are no place to visit.

IS "THE BIBLE" A SUITABLE TITLE FOR AN ENTERTAINMENT FILM WAS A question being asked after the Coliseum Cinerama premiere? I felt guests were slightly awed and more decorous than usual on such occasions—I noted few cigarettes alight during the show. Critics too seemed to treat the film in much the same manner as young reporters cover the sermons of visiting deans at harvest festivals. Afterwards, rather subdued celebrities were ferried across The Thames to a Festival Hall champagne supper dance in an Ark.

"JAMIE" JAMIESON, DIRECTOR OF SALES FOR RANK OVERSEAS DISTributors, the only non-American world film sales organization, has inaugurated a "Shelf Denial Year." With boxoffices internationally rarely better and line-ups impressive, overseas exchange managers are being exhorted to seek record revenues by augmenting big release money by keeping prints of new and old subjects on the move and off the shelf. He also suggests that packaging of available old subjects can enable today's audiences to enjoy yesterday's stars. Special accessories and stationery have been created to make managers "shelf-conscious." . . . A premiere ticket looked impressive until it was noted that theatre, day, and time were missing. . . . Sorry to learn that Arthur Jacobs has been confined to his Savoy Hotel bed with heart trouble. . . . The evening dress audience spontaneously applauded many incidents in Columbia's "Goal! World Cup 1966," a cracking 108 minute Techniscope color feature packing thrills, humor, and pathos for even those who like myself hate football. Film and sports writers have enthusiastically acclaimed it at length even though there was no doubt about the outcome—Boy gets goal. . . . Michael Sobell's $140,000 gift to the Variety Club made national press headlines.

Projectionist Wins Point

PHILADELPHIA — Velio Iacobucci, expelled in 1963 from Local 307, Motion Picture Operators Union, for encouraging a fellow projectionist to complain against an employer before the National Labor Relations Board, has been upheld by the NLRB.

The NLRB stated that the union "restrained and coerced employers in the exercise of rights guaranteed" by federal law. The board's trial examiner David London said that since the NLRB Act gives a union member the right to file charges, he also has the right "to induce or cause another to file the charge." The board ordered the union to restore Iacobucci to full membership and reimburse him at the rate of six per cent interest a year for any expenses or losses because of the absence of union benefits.

The union has petitioned the U.S. District Court of Appeals to set aside the NLRB order.

Last November, Iacobucci and two other former employes of the Lansdowne Theatre took over its ownership, and he is now employed there.

Drive-In Curfew Killed

PARMA, OHIO—The city passed last February an ordinance requiring drive-in theatres to close one minute after midnight.

Validity of the ordinance was challenged by Larry Crowley, operator, Auto Drive-In, the only drive-in in Parma, after he started to rebuild following storm damage.

The case went to trial in a Common Pleas Court and the judge found that the drive-in curfew was unconstitutional, pointing out that there is danger in a municipality attempting to control and regulate a private enterprise by ordinance. He said the Auto Drive-In could not compete with other theatres which do not have a midnight closing.

Cohn Named To BV Post

NEW YORK—George Cohn has been appointed branch manager of Buena Vista's office in St. Louis, succeeding the late Wayne Stephenson in the sales post.

Announcement of Cohn's addition to the staff of the Disney film distribution subsidiary was made by Irving H. Ludwig, BV president.

Formerly with United Artists and Columbia Pictures, Cohn is well known in Missouri exhibitor circles, where he has been active as an office manager and salesman for more than 10 years.

Cohn will report to BV district manager Marvin Goldfarb and function under the supervision of Don Conley, western division manager.



Jock MacGregor, MOTION PICTURE EXHIBITOR's London correspondent, is seen with star Burl Ives at the Dublin studio during a cocktail reception on the set of American International's "P. T. Barnum's Rocket To The Moon."

ALBANY

Ted Moisides, manager, Stanley Warner's Delaware since John J. Brousseau resigned for a state job in 1963, joined Neil Hellman's staff at the Hellman as house manager George Baltzahar, Delaware assistant, moved into the manager's chair there. . . . Warner Brothers' Cosmetics, Inc., chartered as a Delaware Company in May, 1966, registered with the Secretary of State's office an application for authority to operate a New York State business at 666 Fifth Avenue, New York City. . . . Stanley Warner changes had Joseph Stowell promoted to the post of district manager from which Martin H. Burnett had resigned; Sidney Sommer shifted from the Troy, Troy, to the Strand, Albany; and George Rock advances from assistant to manager of the Troy. Richard Kelly, assistant at the Strand was sent to the Warner, Lynn, Mass. Dick Walsh was upped from doorman to assistant manager of the Strand. . . . Almost 3,000 members of the State Teachers Association's Eastern Zone heard Bel Kaufman, author-lecturer and literature teacher at Manhattan Community College, at the 121st annual meeting in Proctor's, Schenectady. Her best selling novel, "Up The Down Staircase," has been made into a forthcoming Warner Brothers' picture. She was entertained later at a luncheon by Phillip Rapp, Fabian Schenectady manager, and met the press. . . . Seymour L. Morris, Morris Associates, Gloversville, has been promoting special engagements of Continental's "The Gospel According To St. Matthew." Morris is a veteran publicist and served for years as Schine Theatres' director of advertising and promotion.

BUFFALO

Lou Lieser, for several years manager of the Buffalo branch of Allied Artists, is now the Buffalo exchange area representative of Embassy Pictures and has opened an office on the ground floor of the Film Building at 505 Pearl street. . . . The 1966 telethon presentation dinner of the Variety Club Children's Foundation was held in the Delaware avenue clubrooms. Checks were awarded to Tent 7's charities, the Children's Rehabilitation Center, St. Rita's Home, and the Summer Camping Program. Chief barker Albert J. Petrella presided at the affair, and Harold Bennett, past chief barker and chairman of the Variety Club heart committee, was master of ceremonies. . . . A meeting of the entire membership of the Variety Club will be held Oct. 24. The nominating committee will report candidates for the 1967 crew. Polls will be open in the clubrooms Nov. 7 for election of the crew. . . . Carl D. Trainer, manager, Allendale, has refurbished the house extensively and reports business picking up as the new fall and winter saeson opens. . . . Dewey Michaels, head of Michaels Theatres, sponsored the Buffalo appearance of the Royal Highland Fusiliers in Buffalo's huge Memorial Auditorium. . . . Fire investigators are seeking the cause of a two-alarm fire that caused $30,000 damage to the Dipson-operated Apollo. . . . The 38th annual fall meeting of the New York State Association of Motion Picture Projectionists was held in Rochester, presided over by Frank E. Coniglio. The ladies' auxiliary met in Kodak Town at the same time. . . . James J. Hayes, one of the industry's representatives on the roster of the Greater Buffalo Advertising Club, put over an excellent story in the current Ad-Vents, weekly publication of the club, telling the members what National Movie Month is all about. . . . Fred Keller, managing director, Glen-Art and Glen-Circle, has started a children's film series which will run through the fall and winter at the Glen-Art and will be supplemented by puppet shows and concerts. Edward Miller, managing director, Center, downtown Buffalo, put over a fine good will stunt when he arranged to cooperate with the Buffalo Evening News and the Iroquois Gas Company in holding a Cooking Fiesta on the stage Oct. 18, 19 and 20. Admission will be free. . . . Frank DiProsa has been engaged by Martina Theatres of Rochester as director of advertising and promotion. . . . The Women of Variety opened the fall and winter season in the Tent 7 headquarters when an illustrated program on "The Screen and Stage of Early Days" was put on by Roy Nagle, Buffalo historian. . . . Carl Schaner, managing director, Century, downtown Buffalo, who has been in New York assisting the U.A. Theatres staff on the opening of "Romeo and Juliet," is back at his desk and announces "Khartoum" will open at his house on Oct. 26. "Texas Across The River" has been booked for Nov. 23. "The Sound of Music" has closed at last in Shea's Teck, where it ran about 80 weeks, and "Dear John" opened Oct. 5. Frank Arena, city manager for Loew's in Buffalo, announces "Kaleidoscope" will open at Shea's Buffalo on Oct. 19.

CHARLOTTE

Margie Bowes returned to her home town of Roxboro, N. C., to attend a premiere showing of her first film, "The Gold Guitar," which played to packed houses at the Kirby Oct. 6-7-8 during "Margie Bowes Day in Roxboro," proclaimed by Mayor J. W. Green. . . . Carl Dobbins has been named manager, Dilworth, Charlotte, replacing Michael Doyle, who has been transferred to Spartanburg, S. C., as manager, Palmetto. He recently has been in the advertising business at Winston-Salem, N. C., but prior to that he managed theatres in Greensboro, N. C., Winston-Salem, and Spartanburg. . . . Construction of the Golden Gate, Golden Gate Shopping Center, Greensboro, N. C., will begin immediately, with the theatre expected to open about the middle of March, it was announced Oct. 5 by W. A. Stern, secretary of the shopping center. Stern said the construction contract has been awarded to King-Hunter Construction Company of Greensboro. Architects are Wheatley, Whisnant & Associates, Charlotte. The theater will be leased to and operated by Stewart and Everett Theatres of Charlotte, and will have 750 seats and a special section for smoking. It will be operated as a first run house. . . . "Sound of Music" completed a 79-week run at the Carolina, Charlotte, Oct. 4, and manager Kermit High said the 925 performances set a record for both Carolinas. High said one woman saw the film 90 times.

CINCINNATI

"The Sound of Music" bowed out after a 79-week run at International '70, setting a new city record for attendance and length of engagement. Total attendance during the run was 404,637 paid admissions. There has been no other movie which has had such popularity in repeat attendance. J. Elwood Jones, International '70 manager, reported one patron had seen the film 40 times. There were a number of 30-time patrons and numerous four, three, and two timers. . . . Edward Salzberg, Inc., operators of the Kilgore Amusement Co., moved across the hall to new quarters in the Film Building, 1632 Central Parkway. . . . 20th-Fox's new screening room, adjacent to the exchange's new suite on the 10th floor, Enquirer Building, is scheduled for completion by mid-November. . . . P. J. Palazzolo, vice-president, Cincinnati Theatres; Jack Haynes, general manager, and Robert Oda, publicity head, attended an annual clam-bake given by the parent company, Associated Theatres in Cleveland. . . . Chester Friedman, Warner field representative, has returned from setting up promotions in Cleveland and Detroit for "Kaleidoscope," which opens here at the Albee Oct. 26. . . . The silent classic "The General" starring Buster Keaton, is to be played at the Albee Oct. 23 accompanied by the famed theatre organist, Gaylord "Flicker Fingers" Carter, Hollywood. The program is being sponsored by the Ohio Valley Chapter of American Theatre Organ Enthusiasts, a non-profit organization, which presented a similar program last April at the Albee before a packed house.

COLUMBUS, O.

RKO Palace and Loew's Ohio had theatre page stories and photo layouts on National Movie Month in the Dispatch and Citizen-Journal theatre pages at the start of October. . . . Samuel T. Wilson, theatre editor of the Columbus Dispatch, returned following a two weeks' vacation. . . . Charles Sugarman of Cinema East announced the booking of "How To Steal a Million" to follow the current showing of "Lady L". . . . Construction is proceeding on the two new Leow's suburban theatres. One is located on Morse Road, near the I-71 freeway, and the other in Northwest Shopping Center, in northern Upper Arlington. It is hoped to complete both houses by Jan. 1.

DALLAS

Ulla Bergryd, the young Swedish student who plays the role of Eve in Dino De Laurentiis' "The Bible," visited Dallas on the eve of the film's opening for its roadshow engagement at the Tower. . . . A Dallas Youth Film Forum has been organized here which held the first of eight monthly meetings Saturday at the Esquire. There are two representatives on the forum from each of the 50 high schools in the city. Plans call for the group to meet the first Saturday of each month through May 1967. The purpose of the group will be to select an important film for the high school students to view each month. The picture will open the meeting, followed by a student critique of the film. Meetings will be held at various theatres in the city depending on where the film chosen will have its regular showing. . . . M. J. Frankovich of New York, vice-president in charge of world production for Columbia Pictures was a recent vistor. He said Columbia has definite plans for two roadshow entries during the coming 12 months and possibly a third. The two are "A Man for All Seasons" and "Taming of the Shrew," while "Casino Royale" is under consideration as a road show. . . . Maryon Hudgins has been named manager of the Majestic and Palace for Interstate. Forrest Thompson remains as manager of the Tower downtown. Hudgins is a veteran of 40 years in the industry. He started as a film usher at the Majestic in 1928. He was with Interstate until 1954, when he joined Trans-Texas Theatres as manager in Abilene, Tex. He was transferred back to Dallas in 1960 and had been city manager of the circuit and manager of the Capri. . . . The two day golf tournament sponsored by the Variety Club of Dallas had a record number of entries, 120 golfers. The tournament will raise funds for the Will Rogers Memorial Hospital in Saranac, N.Y. Among the out-of-town golfers who attended were Al Fitter, New York, assistant to the general sales manager for United Artists; Gene Jacobs, UA's southern division manager; and H. H. Martin, Universal sales manager. Joe Jackson served as co-chairman with Bill Slaughter. . . .

Sympathy is being extended to Torrence Hudgins, Cinema Arts Theatres, on the death of his wife, Cynthia, following an extended illness. . . . A troupe of film stars will come to Dallas Oct. 29 for three stage appearances at the Palace in conjunction with the opening of "Texas Across the River." Heading the troupe will be Alain Delon. Included will be Rosemary Forsyth, Tina Marquand, and producer Harry Keller. Dean Martin and Joey Bishop, also in the film, may make the trip. . . . Don Grierson, branch manager for American International Pictures here and chairman of the Dallas Variety Club membership campaign, said that he and his committee has signed up 35 new members in three weeks.

DENVER

A farewell dinner was accorded Oscar Nyberg and John Tella, National General's Fox Inter-Mountain Theatres Denver office, by the Rocky Mountain Picture Association members. Dinner was held in the Heart of Denver Motor Hotel banquet room and was attended by one of the largest gatherings of showmen in recent times. Nyberg and Tella, while expressing their pleasure at the promotions accorded them by their company, nevertheless felt a great sadness at departing from so many friends made during their sojourn in the Mile High City. . . . Denver Theatre, operating under Highland Theatres, Inc., management with Joe Stone as managing director, is showing the Billy Graham sponsored film made largely in Denver, "For Pete's Sake." House has been leased for the run, and a special low admission of $1 is in effect for this engagement only. . . . Mr. and Mrs. Charles Crow, Eads, who run the Plains in that Colorado town, are celebrating the birth of a new son, David. . . . Paramount has had a two day engagement of "Madam Butterfly," where Pete Anselmo is manager for Wolfberg Theatres; Norman Nielsen's Continental is currently showing "Sleeping Beauty"; and now comes Trans-Beacon's International 70 where Herb Howe is managing director, opening Oct. 26 with "Romeo and Juliet" for a three week engagement. Seems like culture comes in bunches.

DETROIT

Jerome M. Beale, president, "Metro Entertainment—1967," announced he has signed over 20 area downtown and uptown theatres for the new restaurant and sports book. The patron purchases one paid admission, and the second person is admitted free. There is no actual cost to the theatre, only to honor the coupon. Among the theatres listed downtown are the Fox and Telenews; uptown theatres include Kramer, Carmen, Six Mile, Great Lakes, Shores Madrid, Cinderella, Nortown, Guild, Oakdale, Plymouth, and Variety. . . . The greater Detroit Motion Picture Council opened their fall season by presenting Helen Mary Elizabeth McCarthy. Miss McCarthy is national community relations director for 20th Century-Fox's "The Bible." Over 400 guests were invited to attend the slide-film presentation on "The Bible."

HOUSTON

Robert Goulet, was in Houston and Dallas on a promotional tour in behalf of his ABC-TV version of "Brigadoon." . . . Jill Saint John may be among the group of Hollywood stars to visit Houston on Oct. 26 for the premiere of "Texas Across the River." Miss Saint John is not in the film. . . . Interstate Theatres, Inc., and 20th Century-Fox held a special showing of "The Bible" at the Tower. Church groups approached by group sales representatives are reported nervous about the Garden of Eden interlude. . . . South Coast Life extended its option on the Majestic Building. Whether the downtown theatre will be pulled down remains to be seen. . . . Mexican comedian Cantinflas' favorite script writer, Marco Almazan, formed a new corporation here to be known as Marcot Productions. In addition to the Houston office, there are also offices in Mexico City and San Salvadore. . . . Ted Seman, General Cinema Corp., operators of the three twin Cinema I and II's, has resigned his position with the circuit and has joined the staff of radio station KXYZ here. . . . A special Saturday showing of "Tobo the Happy Clown" was held at 11:30 a.m. with all seats at 50 cents at seven local theatres. . . . The Gulfgate Cinema I, Meyerland Cinema I, Northline Cinema I, and Memorial were all showing Walt Disney's "The Fighting Prince of Donegal," while the Cinema II at each was showing "The Torn Curtain" which opened at 12 d-i's and 10 indoor theatres. . . .

JACKSONVILLE

Shelmon Masce, a Florida leader of the Max Steiner Music Society and former manager of the State, Tallahassee, a unit of Kent Theatres, has joined the local southside chapel of the Key-McCabe Funeral Home. . . . Young Bob Pate, who became the Jacksonville Journal's film reviewer following the resignation of old pro Bill Means, also reviews the amateur productions of the Little Theatre and the Guild Theatre. Unlike Bill, who gave readers a sketch of all first-run motion pictures in his main Saturday column, Bob only ventures to cover one of the first-run films. . . . Judge May, Florida Times-Union reviewer, put his stamp of critical approval upon the only two new first-run motion pictures opening here—"Namu, The Killer Whale" at the Florida and "Le-Bonheur" at the San Marco Art Theatre. . . . The sparkling new civic auditorium at Jacksonville Beach has begun competition with this city's Coliseum and Civic Auditorium in vying for headline talent during the coming winter season. . . . Sheldon Mandell is upgrading the large entrance arcade and lobby area of the suburban Five Points Theatre with new and beautifully-patterned tile in place of the former carpeting. . . . A Massey Seating Co. crew has installed several hundred comfortable new seats in the ground-floor auditorium and loges of the first-run Center. . . . Bob Bowers, Allied Artists manager, set up a late September closing date of the Allied Artists office at 331 East Bay st. . . . Joyce Malmborg, Allied Artists clerical worker, moved to the United Artists office in the Universal Marion Bldg., and Harry Clark, Allied Artists salesman, has become a sales agent for independent distributors. . . . R. J. Farber, Stein Theatres executive and chairman of Film Row's annual golf tournament, to be held at the Jacksonville Beach Golf and Country Club on Friday, Nov. 11, stated that the event is not restricted to participants but that an invitation has been extended to all employees of film exchanges in the Jacksonville area to join the golfers in a day of relaxation. Bob, chairman of the field day, said that a cocktail party will follow, and dinner will be served to guests, at which time many awards will be presented.

MIAMI, FLA.

Winter Haven, home of Cypress Gardens, is the location for a modern motion picture studio, construction on which has now begun, with a Jan. 1, 1968, completion date scheduled. John D. Patterson, Patterson Associates, Inc., anticipates extensive use of the facilities on a co-production basis by producers from New York and other centers who have never before had the convenience of a large, fully-equipped studio in this area. Patterson said, "This area of Florida is blessed with the finest variety of locations anywhere in America, but locations are only half a loaf in motion picture production. Special effects, editing, sound-dubbing, and the many other vital functions that can be accomplished only in modern studios will now be available to go with these natural assets." Included in the facility are two sound stages, covering 4,000 square feet. The 10-acre site will permit outside shooting and installation of false fronts for street and building scenes. In addition, there will be projection, viewing, and editing rooms, dressing rooms, processing facilities for stills, offices, and reception room. Patterson is a former director of motion picture production for Cypress Gardens. After resigning two years ago, he went into independent production. On hand for the groundbreaking were Richard D. Pope, Sr,. chairman of the board of Cypress Gardens Attraction, and his son, Richard D. Pope, Jr., president of Cypress Gardens. . . . James Griffith has been appointed supervisor, Brandt Enterprises Florida chain. Assisting him in charge of Brandt's three Lincoln Road houses on Miami Beach—the Lincoln, Beach, and Flamingo—is Al Simon. Simon predicts a "great season" this year, with "Is Paris Burning" opening Dec. 22 on a reserved seat basis at the Beach, where "Dr. Zhivago" is presently in its ninth month. The Flamingo will play a number of top pictures in the next few months, among them "Fortune Cookie," "Khartoum," "Return of the Seven," and "The Professionals." "The Blue Max" is currently at the Lincoln, where Simon promises a "Christmas surprise." Leon Schachter's Yiddish Vaudeville Revue will return to the Cinema on Washington avenue for the winter season. . . . The Plaza, Hollywood, has instituted a Special Shopper's Early Bird admission price of 55 cents from 1:30 to 2:00 p.m., Monday through Friday only. . . . Elizabeth Hartman, award-winning star of "A Patch of Blue," was the big attraction at the National Catholic Women's convention held in Miami.

NEW HAVEN–HARTFORD

Two more long-shuttered independent Connecticut theatres—the Abby, Southington, and the Rialto, Windsor Locks—have reopened, at the moment operating only Fridays through Sundays. The theatres are owned and operated by the Southington Colonial and the Windsor Locks Rialto Corporations. . . . First phase of the $10.5 million Bushnell Plaza Associates' Bushnell Plaza, commercial-residential complex on the two-block Main street, Hartford, formerly containing Loew's Poli and Palace Theatres, has started. The project, which will have an 800-seat theatre (as yet unleased), will feature two high-rise apartment buildings, offices, stores, and a mall. First phase consists of a single apartment tower, underground parking for the entire project, and some stores. . . . Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, independent Connecticut circuit, participated in a television panel, "Can Parents Control Mass Media?" Film distributors cooperated by providing Perakos with copies of novels on which major attractions have been based. . . . In Chicopee, Mass., the Ronald Zerra-owned Chicopee Cinema closed down, the apparent result of a "get tough" approach by Mayor Demers. The city's chief executive had recently informed Zerra that he could not go along with the planned "art films" scheduled for the theatre. At the same time, he ordered that all Chicopee theatres present titles of motion pic-

tures to be shown prior to issuance of licenses every two weeks. Mayor Demers said he was "only interested in the moral fibre of the city." Chicopee is a Springfield suburb. The Federal Government has agreed to pay its $10.5 million share of the long-planned Trumbull Street Urban Renewal Project. Voters in Connecticut's Capital City have already approved a $3.2 million bond issue as the city's contribution. However, though necessary financing is now secured, the city administration is reported unsure of the project's chief facility, a civic coliseum. The tract at present contains two first-run theatres, the independent E. M. Loew's and the ABC Allyn. . . . Lucca family-operated Lyric, one of Hartford's few remaining theatres still functioning with a subsequent-run policy, has resumed seven days a week performances. The theatre had been on a weekend schedule for many months. . . . The one-time Glackin-LeWitt Arch St. Theatre, New Britain, is being converted into a two-story office building by the new owners, J.M.S., Inc., headed by New Britain builder Robert W. Knaus. . . . Robert Spodick, partner in the Nutmeg Theatre Circuit, and Mrs. Spodick are parents of a baby girl, who'll be called Rachel Louise. . . . Jay Steinberg has been named manager of the Ferguson-Sampson-Spodick Chesire Cinema, Chesire. . . . Anthony Masella, for many years with Loew's Poli-New England Theatres Inc. in Connecticut cities, has been named leading sales representative in the southern New England region for the third time in six years by the Honor Club of John Hancock Mutual Life Insurance Company. He sold more than one million dollars worth of insurance in each of the past two years. . . . Baret Yanofsky, owner, Round Drive-In, Springfield, Mass., now probably won't close the underskyer in November as was announced some months ago. The theatre lies in path of Interstate Highway 91 construction. Yanofsky said he needs 10 acres for a new site, and he's yet to find that much space in Springfield proper. . . . The Art Theatre Circuit's Cinema, Springfield, Mass., has partially resumed its former policy of screening foreign art films. . . . A holdup man got away with $100 from the Meadows Drive-In boxoffice after approaching Mrs. Charles Baldassario, cashier, with a gun. . . . Independent New England statesrights distributor Eddie Ruff has resumed activity again, following recovery from eye surgery early in July.

NEW ORLEANS

George Josephs, head, World Entertainment, Inc., was in to see George Pabst and Alex Maillho, Blue Ribbon Pictures. . . . Mary Louise Price and Joy Burt are new in Gulf States Theatres accounting department. William Blankenship is new relief manager for Gulf States Theatres. After vacations are over, he will be assigned as manager of a theatre. . . . Marilyn Carter is the new manager of the Rose, Bastrop, La. . . . Lorena Page is the new pilot of the 7 Drive-In, Eldorado, Ark. . . . MGM has taken possession of its new office in the International Trade Mart Building. . . . Embassy's "Romeo and Juliet" ballet film is on a reserved seat engagement at the Lakeside. . . . MGM's "Penelope" was given a hearty reception at a recent sneak preview at the Orpheum. . . . Mrs. Bees Eldridge suspended operation of the Rancho Drive-In, Springhill, La., until Easter time. . . . Gulf States Theatres, operator, Dixie Theatres' Fox, Houma, La., is keeping the house dark indefinitely. . . . Frank Patterson closed the De Soto Drive-In, Mansfield, La., for the season. . . . Gulf States Theatres reopened the remodeled Oaklawn Cinema, Texarkana, Tex., with the roadshowing of United Artists' "Kharboum." . . . Barbara Burgess and Jann Watson were in to promote Columbia's "Alvarez Kelly," Broadmoor, Baton Rouge, La., and the Saenger. . . . Director Billy Wilder was in in the interest of United Artists' "The Fortune Cookie" and attended a sneak preview of the film at Loew's State and hosted a dinner in the Royal Orleans Hotel for the press.

PHILADELPHIA

The Universal Film Exchange building at 13th and Vine Streets was reported for sale. This doubtless means the removal of yet another exchange from the old Vine Street sector. The building also houses the Vine Street Screening Room; but Label Cohen said he has no immediate future plans. . . . Benny (American Film) Harris has made some renovations to his exchange. . . . Max Gillis is handling the area release of the international dope traffic film, "The Poppy Is Also A Flower." Local exhibitors were favorably imprsesed at a recent screening of the feature.

SAN ANTONIO

Danny Kaye will make a one day flying visit to San Antonio on Monday, Oct. 24, in behalf of the United Nations Children's Fund. Plans call for Kaye to make a personal appearance at the North Star Shopping Center in order to accommodate a large number of persons. . . . Norman Schwartz, manager, Aztec, and George Watson, city manager of Interstate Theatres here, were on a business trip to Dallas, headquarters for Interstate Theatres, Inc. . . . Famed movie director Leonard Kunody spent a weekend with the Louis Greenfields here. . . . The Royal Tahitians, who have appeared in a Walt Disney film as well as at Disneyland, appeared in person at the North Star Mall Oct. 3 through 8 in two performances daily. . . . That the local demand for "art" movies is there was brought home when an estimated 1,200 local patrons of all ages attended the Cinema Society's first show of the season at McAllister Auditorium. The picture was "Seance on a Wet Afternoon.". . . "The Career of an Actress: Sophia Loren" opened at the Witte Memorial Museum at a reception in the Onderdonk Gallery. The photo exhibition originated in the Museum of Modern Art, New York, and the Witte is the first museum in the United States to have the show after its originator. The photographs represent film stills, production stills, and personal pictures tracing Miss Loren's career from her first films made in Italy in 1950 through subsequent roles in German, French, Italian, and American pictures. . . . Several of the stars of "Texas Across the River," Alain Delon, Rosemary Forsyth, Tina Marquand, and possibly Dean Martin and Joey Bishop will appear on the stage of the Majestic on Oct. 27 in conjunction with the opening of the film. The Hollywood stars will come here from the premiere of the film to be held in Houston on Oct. 26 and then will go on to Dallas. . . . St. Mary's University's second fall seminar of the current Cinema Arts series was on "Hiroshima Mon Amour." By special arrangement with Cinema-Arts seminars of St. Mary's, the college of Our Lady of the Lake hosts the series on Thursday previous to the St. Mary's date. This arrangement has been made, seminar director Louis Reile said, to help extend film education to neighboring campuses, and to open new channels of cooperation between local colleges and universities. Enrollments are honored at either college, Reile said. Professors from Our Lady of the Lake handle opening and closing discussions when the film is screened on that campus. Reile handles the St. Mary's discussions. The public is invited to attend either showing. . . . Joel A. Allan was winner of the week-end trip to Holiday Hills Corral Resort in the San Pedro Twin contest co-sponsored by the Evening News and the San Pedro Twin D-I. The contest called for entrants to spell out the names of eight films stars with the first letter of their names given as part of the clues. There were more than 100 entries submitted to the judges. There were 10 who received season passes to the San Pedro Twin, and 10 other runners-up each received a copy of Happy Shahan's latest record "Let's Shake Hands." Mr. and Mrs. Jim Bruns received a round trip to Mexico City at a drawing held in conjunction with the opening. Construction has been started on a new 1,000 seat indoor, the Southwood, Austin, Tex., by Trans-Texas Theatres. It is the first indoor to be built in South Austin in nearly 30 years. Construction has been started in the Southwood Shopping Center.

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and the theatre is expected to be completed around Jan. 1. . . . Speck Lunsford, manager, Hi-Ho D-I, held a Country Store Night with many prizes and merchandise given away through the courtesy of the merchants at Spur, Tex. Repairs are being made to the Hi-Ho to damages to the tower and fences caused by a freak twister. . . . Residents of Silverton, Tex., have banded together to construct a d-i which is nearing completion. Some of the residents are helping to construct and earning a share of theatre stock with their labor. Others have purchased stock and are donating their services in the building of the d-i. Officers of the company include Bryant Eddleman, president; Don Burson, first vice-president; Hugh Nance, second vice-president; Dee McWilliams, secretary; and Jack Strange, treasurer. . . . Plans have been made for a new 1,200 seat twin theatre, "Deux Cines" (Two Movies) for Corpus Christi Theatres, in Corpus Christi, Tex.

ST. LOUIS

James Carreras, president, Variety Clubs International, was guest of St. Louis Variety Club Tent Four. Chief Barker Ed Dorsey accompanied him on a visit to the Child Center of Our Lady of Grace which houses the Tent's charity, the Variety Club's Children's World, and hosted him at a cocktail dinner at the Chase-Park Plaza Starlight Room. . . . Police siezed the print of "Dear John" and arrested manager Louis Marcks and projectionist Tom Gorman at General Cinema's Cinema II in Sunset Hills. The Swedish film was termed obscene. . . . Sidney Poitier and Rod Steiger were in Sparta, Ill., filming United Artists' "In The Heat Of The Night." . . . George Cohen, assistant manager, United Artists branch, becomes local branch manager of the Buena Vista office on Oct. 15.

SALT LAKE CITY

A farewell dinner was tendered S. S. McFadden, who retired as branch manager of Columbia, a post he held for the past 11 years. The affair was held at the Ambassador Athletic Club. He had been with Columbia since 1945. He will become an independent booker for Art Jolley, who operates the Murray and Queen of this locality. Murry is a somewhat small community just south of Salt Lake City and the Queen is located between the two communities. Bob Steed, who succeeds McFadden as Columbia branch manager, was with Columbia from 1952 until 1961 and was with 20th Century-Fox for the past five years. . . . About 50 Holladay (a Salt Lake suburb) residents protested the rezoning applications for two motion picture theatres planned for the Cottonwood Mall location at a meeting of the Salt Lake City County Commissioners.



To promote Columbia's "Walk, Don't Run" recently, Warren Switzler, manager, Amity, Inter-County Shopping Center, Amityville, L.I., N.Y., ran a foot race featuring children from elementary and junior high schools.

SEATTLE

Gordon Wallinger, formerly Allied Artists Seattle branch manager, has been named to the sales staff at Universal, replacing Carl Handsaker who transferred to San Francisco. . . . A special group sales office for reserved seat tickets at a discount for charitable organizations, fraternal groups, and other theatre parties has been opened at the Music Box for "Hawaii," premiering Dec. 21. . . . Barbara Bishop, formerly assistant cashier at 20th-Fox and now employed by the F.B.I., was married to Bud Brown.

The World Cavalcade travel film series opens its 20th season Oct. 13 in the Opera House when Nicol Smith will narrate his film on Morocco. The series was launched in 1947 by the late Eugene W. Saunders and his wife, Elizabeth, who still managers the operation which has grown from only 80 season-ticket holders to about 10,000 persons who are expected to view each of the seven films in the series. This season's World Cavalcade will be highlighted by "Profile of Canada," with Willis Butler; "Look To Finland," with Hjordis Parker; and "Portraits of Mexico," presented by Curtis Nagel. . . . Sammy Siegel, who has been publicist for Columbia headquartering in San Francisco, has returned to Seattle and is free-lancing on special promotions in the exploitation field. . . . United Artists are having their western division sales meeting in Seattle in mid-October, with Carl Olson, western division manager, due in from New York. . . . "Butterfield 8" and "Cat On a Hot Tin Roof" is the duo which opened at the Lewis and Clark and Northgate John Danz theatres. . . . "The Fortune Cookie" is United Artists' Thanksgiving offering scheduled for the Town Theatre. . . . "Hawaii" (UA) has been set for Dec. 21 at the Music Box.

WASHINGTON

James Carter, house manager of RKO Keith's, returned from a vacation in Los Angeles. Jim and family visited some film studios. . . . Harold Slate, co-owner of Janus 1 & 2 theatres, reports that "The Endless Summer" has established all-time records at both houses. In connection with the opening, Bruce Brown, producer-director-editor-narrator-chief photographer, was in Washington to meet with the local press, radio, and television personalities, and also to greet opening night guests. . . . A special trade showing will be held for Warners' "Any Wednesday" at Janus I on Oct. 6. . . . New committee chairmen for the WOMPI 1966-67 term are program, Mrs. Jean Petersen, Loew's Theatres; membership and publicity, Mrs. Pat Gormley, Motion Picture Assoc.; industry service, Mrs. Laura Schwarts, Columbia; community service, Miss Patricia Ehler, Ernest Johnston Adv. Agency; Will Rogers Hospital, Miss Lillian Levy, Columbia; bulletin, Mrs. Margaret Hillier, Sidney Lust Theatres; and finance, Mrs. Doris Chown, Wheeler Films. . . . Mrs. Viola Wister, president of WOMPI Inc., was a guest at the fourth annual installation dinner dance at the Skyline Inn. Mrs. Doris Chown was presented an engraved silver bowl for being "WOMPI of the Year." . . . Catharine Murphy (MGM), president of local WOMPI, and Mrs. Jean Petersen (Loew's Theatres) will represent the local group at the 13th annual WOMPI International convention to be held in Des Moines. . . . Ruby Moy and Bethlyn Hand, Motion Picture Association, are new members of Washington WOMPI. Both are secretaries to Jack Valenti, president of MPAA. . . . "Who's Minding the Mint," Columbia release starring Jim Hutton, Dorothy Provine, Milton Berle, Walter Brennan, Bob Denver, and Jack Gilford has been filming on location in Washington, D. C. . . . Wineland Theatres recently opened the Laurel Drive-In, Laurel, Md. . . . The Laurel Cinema, owned by Lipsner Enterprises, Inc., and located in Laurel, Md., features the latest in the design of new shopping center motion picture theatres. According to James S. Lipsner, vice-president of Lipsner Enterprises.

THE NEW YORK SCENE *continued*

Area exhibitors donated $800 for the production and materials, with the time donated by the station, an ABC outlet. Incidentally, Julie Andrews taped a couple of spots calling attention to the program. Sid Cohen, president of Allied of New York, deserves much of the organizational credit, according to Laney.

MESSY NOTE: RICHARD BRANDT, PRESIDENT OF TRANS LUX THEATRES, replete in tuxedo and trimmings, was down for the recent opening of the new Trans-Lux in Harrisburg, Pa., and he was making himself useful helping with crowd control, etc. One of the areas he was concerned with was some fresh cement, and in trying to keep the crowds back, guess what happened? That's right. He wound up making his own celebrity impressions —inadvertently, of course.

MAIL: WE'RE A LITTLE LATE ON RESPONDING TO SOME OF OUR MAIL, but time and space have been running against us. We'll try and catch up.

"I have been a fan of yours for many, many years and would appreciate receiving a 22 × 24 blow-up of your photo that recently ran in the MOTION PICTURE EXHIBITOR. (Sept. 21 issue). To make sure that you know which photo I am talking about, I am enclosing a clipping. If it is at all possible, I would also appreciate the photo be cropped right down the middle so that I can hang your picture you-know-where, and the one of that other fellow with you you-know-where. Kindest regards. Your friend, Jerry K. Levine, Columbia Pictures"

Dear JKL: If you think that other person in a bikini with us was a fellow, you should have your eyes checked. Am transmitting your request for a blow-up to Si Seadler at MGM, who also has phone number and address. Don't forget you still owe us a lunch.

MORE MAIL: "ENCLOSED IS A CUTTING FROM TODAY'S YORKSHIRE POST which is based on an item in one of your recent columns. I think this will interest Harold Rand particularly. I may need a copy of his book for my trip to New York next year, as the British government has cut our travel allowance to $200. Sincerely, John D. Clark, Odeon Theatre, The Headrow, Leeds 1, England"

Dear JDC: It was most gracious of you to send us the clip wherein that very humorous writer expanded on our review of "The Bowery on 75 Cents A Day" by Rand and associate Robert Saffron. Our compliments to him and the YORKSHIRE POST. We have asked Rand to send you a copy of his book, and we hope it helps. Regards.

The Best

from

GREAT BRITAIN

By JOCK MacGREGOR

BRITISH PRODUCTION has had another highly successful year, scoring both at the boxoffice internationally and at the film festivals, for what the awards are worth save as sops for individual egos.

Again, British pictures—"Thunderball," "The Ipcress File," "Help!" "Those Magnificent Men in Their Flying Machines"—and artists appearing in them—Sean Connery, Michael Caine, The Beatles, Julie Christie, Tony Tanner, Richard Burton, and Maggie Smith—are prominent in the Laurel Awards. David Lean's "Doctor Zhivago" was in fact produced in Spain by MGM British Studios, with predominantly British artists and technicians.

With 80 features, of which 67 were in color, either shooting or ready for release at a recent count, there was for once no crisis in British studios. Ironically, the situation went unnoticed, uncelebrated. It was, regrettably short lived.

First the Wilson squeeze has created uncertainty and confusion, even if no one is prepared to be too specific on how it is affecting production in the immediate future. Then, the Selective Employment Tax is an extra burden which is adding to costs and causing great annoyance since manufacturers of film and processors qualify for premium refunds, but those converting raw stock into something exportable do not. Efforts to get movie-making reclassified as a manufacturing industry have yet to succeed.

That so many features are shooting here is causing much satisfaction and is a big talking point, and those American columnists who under Hollywood datelines begrudgingly list British pictures as being on location create considerable irritation among subscribers to the credit-where-credit-is-due brigade.

While some like "Doctor Dolittle," "Grand Prix," and "The Dirty Dozen" are pure location pictures or being shot outside the terms of the Quota Act, most are planned to meet the rigid requirements for registration at the Board of Trade as British and qualification for the Eady Levy.

Many in the industry and government circles are, however, disturbed at the way in which British production has become dependent on American finance and fear the consequences should this ever be cut off.

Anglo American production, by those who have really studied the market and merged the best of the two worlds, so to speak, is now consistently providing the top international winners.

Less successful have been those which can best be described as transposed Hollywood packages and for the most part are really the runaway productions. They are mainly made by producers who are attracted by low costs, conditions, and Eady levy, try to circumvent the law, use the minimum of British personnel, and have as little respect for them as the latter have for them. The resulting pictures rarely click in any hemisphere.

Some American producers cause considerable concern here by operating without thought for anyone and push prices up in consequence. They are held in contempt by those they overpay, cause a hardening of the unions for all others, and add to the increasing difficulties of film making. They do not realise that personal ability and enthusiasm create better results in British studios than extravagance. Regrettably once prices rise, they rarely ever fall.

These types are as despised by the resident Americans as they

(Continued on next page)

Fifteen British Top Liners For 1966

(Listed Alphabetically)

ALFIE
A Lewis Gilbert Production for Paramount

THE AMOROUS ADVENTURES OF MOLL FLANDERS
A Marcel Hellman Production for Paramount

CARRY ON COWBOY
A Peter Rogers Production

DARLING
A Joseph Janni Production

DOCTOR IN CLOVER
A Betty E. Box Production

DRACULA, PRINCE OF DARKNESS
A Hammer Film Production

THE EARLY BIRD
A Hugh Stewart Production

THE GREAT ST. TRINIANS TRAIN ROBBERY
A Launder-Gilliat Production

HELP!
A Walter Shenson Production

THE HEROES OF TELEMARK
An Anthony Mann Production

THE KNACK
A Woodfall-U.A. Production

MORGAN, A SUITABLE CASE FOR TREATMENT
A Karel Reisz Production

OPERATION CROSSBOW (The Great Spy Mission)
A Carlo Ponti Production

THAT RIVIERA TOUCH
A Hugh Stewart Production

THUNDERBALL
An Albert R. Broccoli-Harry Saltzman Production

THE BEST FROM GREAT BRITAIN

(Continued)

are by all levels of indigenous film makers. And make no mistake, we consider Carl Foreman, Sam Spiegel, Walter Shenson, Charles Schneer, Cubby Broccoli, and others as much part and parcel of the British film industry as we regard Hitchcock and Grant as of Hollywood. All are proud of their achievements and grateful for their support.

They have had homes here for years, have contributed enormously to the well being of the industry, and are as jealous of its success as any Briton. Indeed, they are loyal and active members of British production associations.

Anglo American co-production has become an admirable way of film making. Not only does the British producer have his financing considerably eased, but he knows from the start that he has an assured American release, can make necessary adjustments to script, and be more ambitious in his budgeting. In turn, the American distributor gets a picture which may have even paid for itself, thanks to a successful U.K. release and the Eady Levy, before it even opens in America.

Currently, all major American distributors have British pictures on their schedules and have been scoring big successes with them in practically every market. While British pictures have the edge on equivalent imports here, when they clang, they clang in no half hearted manner. "Battle of Villa Fiorita" and "Stop The World —I Want To Get Off" crashed on their release in North London in independent and circuit house alike, and have been sparsely booked, if at all, elsewhere. Others have hung around for months even after opening in America and finally gone quietly on floating release.

Some British producers blame their ills on Rank and ABC, which set the pattern of release here, for not booking their pictures, but the circuits are in business and their large capacity theatres need big top attractions. It has been rare for a delayed picture—and Hollywood pictures are delayed too—when it has ultimately gone on release, to be more enthusiastically received by the public than it was by the bookers. Unfortunately, too many still film to please personal egos without concept for boxoffice requirement and popular taste. The extraordinary thing is that financiers and distributors continue to back such projects. It is only a thought, but maybe the "squeeze" will cause such film makers to change to promoting subjects which will please exhibitors and public alike. Then some real benefit will accrue from government policy!

Likings for motion pictures and stars varies enormously between America and Britain, though the elite class of production does succeed on both sides of the Atlantic. Comparisons are complicated because all subjects are not released in both markets in the same year. For instance, "Ipcress File" scored here last year, while Michael Caine's latest, "Alfie," has all but completed its record shattering holdover runs here as it only starts its American dates. In turn, "Magnificent Men" was still on roadshow and did not start its release until July 29.

The top success story is that of "Sound of Music," which looks like continuing as a roadshow for a long time. Few 70mm runs have been completed, and theatres which in the past had been overjoyed if a picture ran into a second month are well into their second year.



Carl Foreman, executive producer of Columbia's "Born Free," is shown being presented to Her Majesty The Queen at the 1966 Royal Film Performance held at the Odeon Theatre, Leicester Square, London.



Sean Connery enjoys life while knowing "You Only Live Twice." United Artists will distribute latest James Bond thriller.

Hollywood also scored magnificently with "Mary Poppins," which played to top business first as a roadshow and later as a regular release, and found big followings for "Our Man Flint" and the expanded episodes from the "Man from Uncle" tv series.

Once again, Disney has shown that there is a big following here for his essentially American way of life—homely, family pictures —and registered impressively at the boxoffice with "That Darned Cat" and "Ugly Dachshund"—"Honey Bear Tree"—"Tenderfoot" combo.

Otherwise, British films have led. "Thunderball" was an outstanding money maker with show-casing, extended runs, and repeats to boost its take into the "Goldfinger" millions bracket. Domestic comedies have been exceptionally strong. Once again, Norman Wisdom, whose pictures have hardly been seen in America, rocketed "The Early Bird" into the vicinity of a million dollar rental. He is one of the very few artists here who have unquestioned star appeal and can draw an audience. Most are no better than their pictures.

And you certainly cannot beat a series here! The producers concerned are inclined to promise themselves that the current one will be the last, but when they see the phenomenal results, they just have to think again. Peter Rogers scored enormously with "Carry on Cowboy," a hilarious send-up of westerns, and his wife, Betty E. Box, found there was no lessening in the demand with "Doctor in Clover." A fabulous success has been scored by "The Great St. Trinian's Train Robbery."

(Continued on Page 40)

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FROM COLUMBIA THE TOTAL LOOK IN ENTERTAINMENT!

Thank you,

IRVING ALLEN



1965/6 "THE SILENCERS" for Columbia

1966/7 "MURDERERS' ROW" for Columbia

In preparation . . . . "THE AMBUSHERS" for Columbia

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THE BEST FROM GREAT BRITAIN

(Continued)

With "That Riviera Touch," which may not have been to every sophisticated taste, Morecambe and Wise proved that "The Intelligence Men" was no flash in the pan, and this thoroughly justifies their making a third.

Far and away the outstanding musical here was "Help!" The Beatles remain supreme. "Catch Us If You Can" with Dave Clark did nicely, and the Presley pictures trot along around the average mark.

Way out pictures have been scoring. "The Knack" and "Morgan—A Suitable Case for Treatment"—and "Darling" really comes into this category—came up trumps after initial exhibitor resistance, but the market for such offerings can be tricky and limited. Many in even the more sophisticated areas shun such subjects, finding them embarrassing really more than shocking. Incidentally, the re-runs on such pictures are highly successful in most cases.

That old standby, the British war picture, has not lost its appeal even to youngsters sporting pacifist badges. Exhibitors had no complaints with "The Heroes of Telemark" and "Operation Crossbow." There was a strong demand for that gusty period romantic romp, "The Amorous Adventures of Moll Flanders."

Horror and science fiction have kept many exhibitors happy—and some even in business. Indeed a cult, supported by intellectuals, has even started. "Dracula, Prince of Darkness" proved the Count still has legions of followers, and there was a steady demand for "Rasputin—The Mad Monk" and the more psychological shockers like "The Nanny." "Dr Who" has successfully transferred from tv rating to cinema boxoffice recognition.

The most successful continental import was "What's New Pussycat," which rated very high. Sub-titled pictures have continued to find the market and demand contracting, but "Dear John" and "Une Femme Mariee" have scored widely and played many commercial theatres.

The sleeper of the year has been James Ward's "Licensed to Kill," which went out in America as "The Second Best Secret Agent in the Whole Wide World." It did not get a circuit release, but after its successful initial bookings, it played many top Rank and ABC houses in preference to official releases. With heavy independent dating, it will finish up considerably better off than many official circuit releases.

This picture provides the most promising new actor of the year in Tom Adams, and we have to look no further than "Morgan"

(Continued on Page 42)



Vanessa Redgrave and David Hennings in a scene from Antonioni's "The Blowup," a Carlo Ponti production.



Raquel Welch gets direction suggestion from Ken Annakin for the MGM production of "The Biggest Bundle Of Them All."



Milo O'Shea portrays Leopold Bloom in the Joseph Strick production of James Joyce's "Ulysses."



Rex Harrison as "Doctor Dolittle," talks to a parrot in 20th Century-Fox's new musical about the immortal storybook character.

The Latest PETER ROGERS PRODUCTION is:—

DON'T LOSE YOUR

HEAD

A comedy of the French Revolution

THE BEST FROM GREAT BRITAIN

(Continued)

for the most spectacular new British actress—Vanessa Redgrave. After one year, Michael Caine is challenging Sean Connery as Britain's top actor. Julie Christie has stepped into the top femme position.

The year has also been graced with some particularly strong reissue programs. "Guns of Navarone," "Dr No" and "Russia With Love," and "Tom Jones" and "Never on Sunday" have grossed considerably more than many new releases.

Regrettably, the British film industry does not enter the new season with unbounding confidence. Foremost, the Monopolies Report on the booking situation is due and could have far reaching adverse effect. Secondly, while "Born Free," "Cast a Giant Shadow," "Carry on Screaming," "Magnificent Men in Their Flying Machines," "Arabesque," "The Trap," and "Wrong Box" are giving excellent returns, exhibitors are not optimistic about many of the programs in the pipeline for the next few months.

As chairman John Davis recorded in the Rank Organization annual report: "There is still an overall shortage of first feature product, and we have had difficulty in completing some of our programs with both British and foreign films of entertainment value."



Alec Guinness tells George Segal his plans in Ivan Foxwell's "The Quiller Memorandum." This story of intrigue in Berlin will be released by Rank.



Charlie Drake is a workman who writes a play in the Associated British Productions comedy "Mister Ten Per Cent."



Photographer Leslie Phillips takes Elsa Martinelli's picture in the thriller "MAROC 7." The film also stars Gene Barry and Cyd Charisse.



Thorley Walters (left) and Peter Cushing pursue their sinister activities in "Frankenstein Created Woman," a 20th-Fox production.



Carita and Don Murray star in the "Viking Queen," a Hammer-Seven Arts feature made entirely in Ireland.



The French Revolution is in for some ribbing in the Rank feature "Don't Lose Your Head." Seen discussing the possibilities are Charles Hawtrey and Joan Sims.

a lasting tribute
to worthy achievement



1966 LAUREL AWARDS

Presented annually since 1948, pursuant to an
INTERNATIONAL POLL of THEATRE EXECUTIVE OPINION
conducted by the STUDIO SURVEY Department.

STUDIO SURVEY appears as a special feature department of MOTION PICTURE EXHIBITOR and is devoted exclusively to the arts, people, creative ability, and physical properties making up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to west coast representative William M. Schary, 818 S. Curson, Los Angeles, Calif. 90036. For all other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications Inc. Publishing office: 317 North Broad Street, Philadelphia, Pennsylvania 19107. New York Office: 1600 Broadway, Suite 604, New York, N. Y. 10019.

October 19, 1966

Birth of NATO —

Exhibition Speaks With One Voice

THERE IS NO DOUBT about the year's biggest story from exhibition's point of view. It has to be the formation and activities of National Association of Theatre Owners, exhibition's united front.

For the first time, exhibitors are speaking with a single strong voice, and indications are that the rest of the industry is willing to listen. This is not to say that NATO will make exhibition's problems disappear, but it does at least hold out the promise that the dialogue concerning those problems will be more responsible and intelligent and more likely to lead to meaningful action.

One of the earliest accomplishments of NATO has been its refreshing new rapport with film makers, as evidenced by the worthwhile discussions that have already taken place between exhibition representatives and the various Hollywood professional guilds and organizations.



NATO'S SHERRILL CORWIN AND MARSHALL FINE

Jack Valenti, vigorous new president of the Motion Picture Association of America, has also shown that he considers frequent contact between his group and theatremen vital to the well being of the motion picture industry.

With all this as background, this 18th annual Laurel Awards edition takes on a new lustre and importance. Once again, the world's theatremen have searched their hearts and minds and boxoffices to determine the year's best in all categories of moviemaking, before and behind the cameras.

As we look back at past Laurel polls, we can spot the trends that showed the way to where the industry stands today. We can see the development of the big blockbusters; we can sense the internationalization of the motion picture industry where the only boundaries for achievement lay in the imagination of the creative artist; we can recognize the growing importance of the independent producers, both to the industry as a whole and to the major film companies who had to adjust to new methods and new competition; we can follow the movies as they grew up intellectually and tackled themes which would have been unthinkable not too many years ago.

It is one of the beauties of the motion picture industry that it refuses to remain the same. Of course, this is one of the dangers as well. Where change is the name of the game, the man who can not adapt is sorely penalized.

Certain constants remain, however, and one of them is quality motion pictures. Themes may change and public tastes may vary, but the search for quality entertainment is greater than ever. The individuals and motion pictures honored in these Laurel Award pages represent this industry's striving for quality.

Recently, the motion picture industry adopted a new Production Code, again a pledge to the public that film makers will strive for the best. It shifts the emphasis of self-regulation from specific prohibitions that have little place in today's world to a commitment to good taste and artistic integrity. It remains to be seen just how the public and the film makers will respond, but the challenge to both sides is clear. How well that challenge has been answered will be indicated to some degree by next year's Laurel Awards poll.

We at MOTION PICTURE EXHIBITOR are proud of the theatremen who took the time from their busy day (if a theatreman isn't busy, he's in the wrong business) to participate in the Laurel Awards balloting. What exhibition thinks about stars, producers, directors, films, and new faces is vital to the growth of the industry. Showmen reflect in part the views of their patrons who vote where it counts the most—at the boxoffices of the world.

While it may be true that theatres no longer represent the only place in which the public can view motion pictures, there can be no argument that modern, well equipped theatres remain the best place in which to see such screen fare. Television, be it free or pay, still can not compare with a night out to the movies.

We started all this off by citing the birth of NATO as the big story of the year. We'd like to return to that subject for a final observation. As exhibition becomes a strong and united partner in the film world, the opinions of theatremen will take on new significance as far as the men who make the movies are concerned.

One important expression of these opinions is the Laurel Awards poll. We congratulate our winners and look forward to their new screen efforts. Unfortunately, the nameless gent who remarked, "You're only as good as your last picture," wasn't kidding. On the following pages is a salute to the men and women whose last pictures were the year's best.

1966 Laurel Award Winners:

TOPLINER

Producer-Directors



1. ALFRED HITCHCOCK



2. MERVYN LE ROY



3. WILLIAM WYLER



4. BLAKE EDWARDS



5. ROBERT WISE



6. JOHN FORD



7. GEORGE SIDNEY

8. GEORGE STEVENS



9. STANLEY KRAMER



10. JOHN STURGES



1966 Laurel Award Winners:

TOPLINER Producers



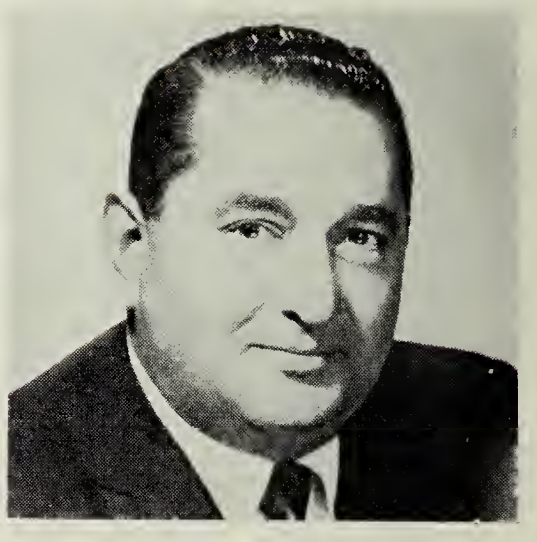
1. WALT DISNEY



2. SAM SPIEGEL



3. ROSS HUNTER



4. JOSEPH E. LEVINE



5. JOSEPH PASTERNAK



6. IRVING ALLEN



7. HAL B. WALLIS

8. CARL FOREMAN



9. PANDRO S. BERMAN



10. DINO DE LAURENTIIS



1966 Laurel Award Winners:

TOPLINER

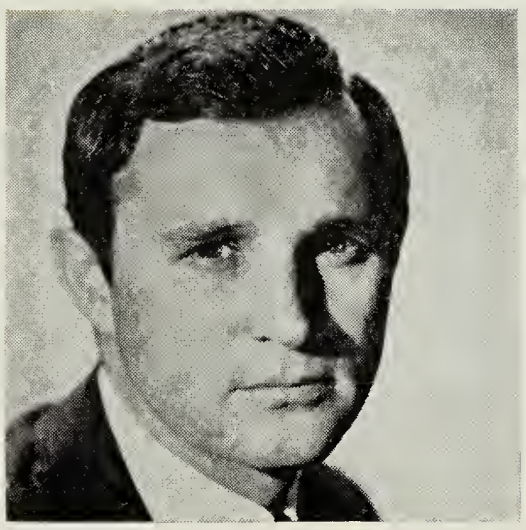
Directors



1. DAVID LEAN



2. GEORGE CUKOR



3. NORMAN JEWISON



4. NORMAN TAUROG



5. STANLEY KUBRICK



6. FRED ZINNEMANN



7. VINCENTE MINNELLI

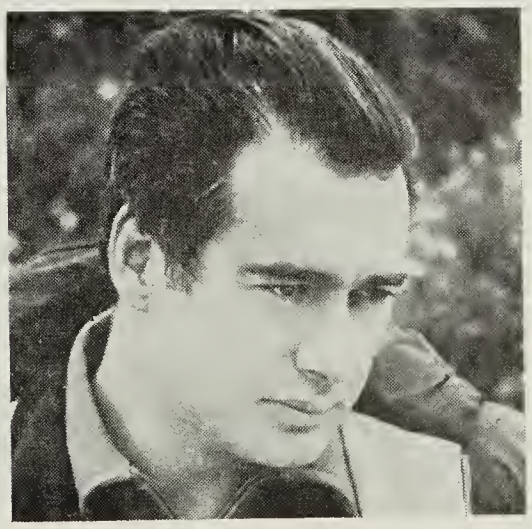
8. SIDNEY LUMET



9. EDWARD DMYTRYK



10. JOHN FRANKENHEIMER



1966 Laurel Award Winners:

BEST GENERAL ENTERTAINMENT

The Sound of Music



PRODUCTION: Robert Wise and Saul Chaplin
DIRECTION: Robert Wise
CAST: Julie Andrews, Christopher Plummer, Eleanor Parker, Richard Haydn, Peggy Wood, Charmian Carr, Heather Menzies, Nicolas Hammond, Duane Chase, Angela Cartwright, Debbie Turner, Kym Karath, Anna Lee, Portia Nelson, Ben Wright, Marni Nixon, Evadne Baker, Doris Lloyd
COLOR: DeLuxe
SCREENPLAY: Ernest Lehman, based on stage presentation. Music by Rodgers and Hammerstein; book by Howard Lindsay and Russel Crouse.
RELEASED BY: 20th Century-Fox



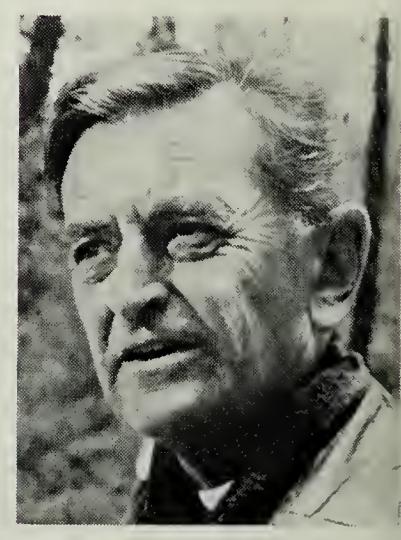
WISE

BEST DRAMA

Dr. Zhivago



PRODUCTION: Carlo Ponti
DIRECTION: David Lean
CAST: Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger, Alec Guinness, Tom Courtenay, Siobhan McKenna, Ralph Richardson, Rita Tushingham, Jeffrey Rockland, Tarek Sharif, Bernard Kay, Klaus Kinski, Gerard Tichy, Noel William, Geoffrey Keen, Adrienne, Corri, Jack MecGowran, Mark Eden
COLOR
SCREENPLAY: Robert Bolt, based on novel by Boris Pasternak.
RELEASED BY: Metro Goldwyn Mayer



LEAN

BEST COMEDY

Cat Ballou



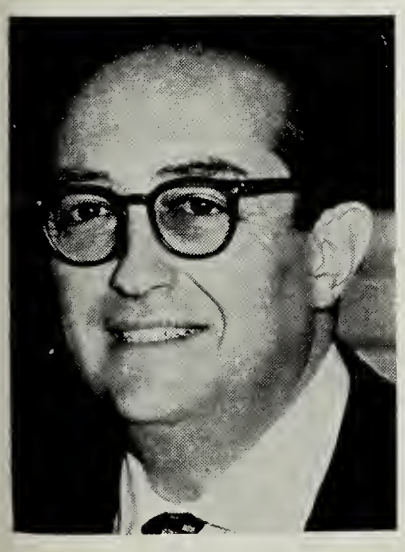
HECHT

PRODUCTION: Harold Hecht
DIRECTION: Elliot Silverstein
CAST: Jane Fonda, Lee Marvin, Michael Callan, Dwayne Hickman, Nat King Cole, Stubby Kaye, Tom Nardini, John Marley, Reginald Denny, Jay C. Flippen, Arthur Hunnicutt, Bruce Cabot
COLOR
SCREENPLAY: Walter Newman and Frank R. Pierson, based on a novel by Roy Chanslor.
RELEASED BY: Columbia



BEST MUSICAL

The Singing Nun



KOSTER

PRODUCTION: John Beck, co-produced by Hayes Goetz
DIRECTION: Henry Koster
CAST: Debbie Reynolds, Ricardo Montalban, Greer Garson, Agnes Moorehead, Chad Everett, Katharine Ross, Ed Sullivan, Juanita Moore, Ricky Cordell, Michael Pate, Tom Drake, Larry D. Mann, Charles Robinson, Monique Montaigne, Joyce Vanderveen, Anne Wakefield, Pam Peterson, Marina Koshetz, Nancy Walters, Violet Rensing, Inez Pedroza
COLOR: Metrocolor
SCREENPLAY: Sally Benson and John Furia, Jr.
RELEASED BY: Metro Goldwyn Mayer



BEST ACTION DRAMA

Thunderball



PRODUCTION: Kevin McClory—Presented by Albert R. Broccoli and Harry Saltzman
DIRECTION: Terence Young
CAST: Sean Connery, Claudine Auger, Adolfo Celi, Luciana Paluzzi, Rik Van Nutter, Bernard Lee, Martine Beswick, Guy Doleman, Molly Peters, Desmond Llewelyn, Lois Maxwell, Roland Culver, Earl Cameron, Paul Stassino, Rose Alba, Philip Locke, George Pravda, Michael Brennan, Leonard Sachs, Edward Underdown, Reginald Beckwith, Bill Cummings
COLOR: Technicolor
SCREENPLAY: Richard Mailbrum and John Hopkins, based on story by Kevin McClory, Jack Witthingham, and Ian Fleming.
RELEASED BY: United Artists



BROCCOLI

SLEEPER OF THE YEAR

The Ipcress File



PRODUCTION: Harry Saltzman—executive producer, Charles Kasher
DIRECTION: Sidney J. Furie
CAST: Michael Caine, Nigel Green, Guy Dolfman, Sue Lloyd, Gordon Jackson, Audrey Richards, Frank Gatliff, Thomas Baptiste, Oliver MacGreevy
COLOR: Technicolor
SCREENPLAY: Bill Canaway and James Doran, based on a novel by Len Deighton.
RELEASED BY: Universal



SALTZMAN

BEST DRAMAS

A Patch of Blue

PRODUCTION: Pandro S. Berman
DIRECTION: Guy Green
CAST: Sidney Poitier, Shelley Winters, Elizabeth Hartman, Wallace Ford, Ivan Dixon, Elizabeth Fraser, John Qualen, Kelly Flynn, Debi Storm, Renata Vanni, Saverio LoMedico.
SCREENPLAY: Guy Green, based on a novel by Elizabeth Kata.
RELEASED BY: Metro Goldwyn Mayer



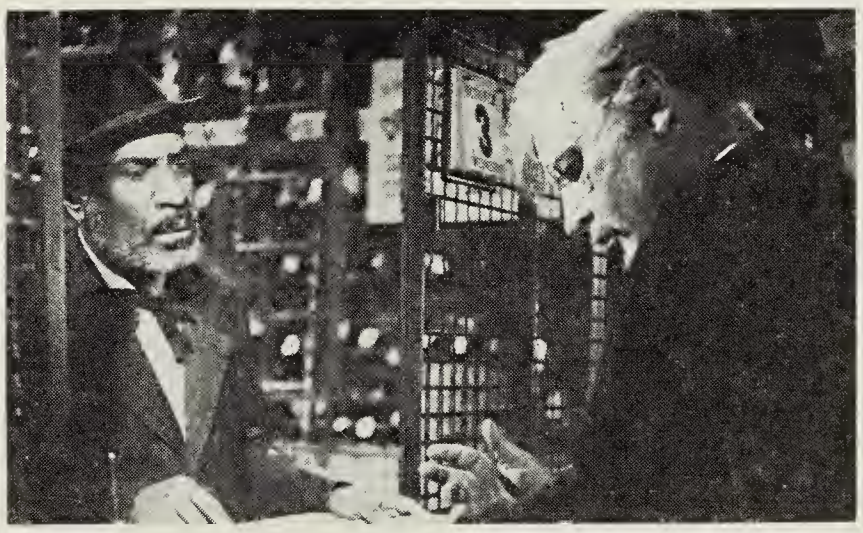
Shenandoah

PRODUCTION: Robert Arthur
DIRECTION: Andrew V. McLaglen
CAST: James Stewart, Doug McClure, Glenn Corbett, Patrick Wayne, Rosemary Forsyth, Phillip Aford, Katherine Ross, Charles Robinson, James McMullan, Tim McIntire, Eugene Jackson, Jr., Paul Fix, Denver Pyle, George Kennedy, James Best, Tom Simcox, Berkeley Harris, Harry Carey, Jr.
SCREENPLAY: James Lee Barrett
COLOR: Technicolor
RELEASED BY: Universal



The Pawnbroker

PRODUCTION: Roger H. Lewis and Philip Langner—executive producer, Worthington Miner
DIRECTION: Sidney Lumet
CAST: Rod Steiger, Geraldine Fitzgerald, Brock Peters, Jaime Sanchez, Thelma Oliver, Marketa Kibrell, Baruch Lumet, Juano Hernandez, Linda Geiser, Nancy Pollock, Raymond St. Jacques
SCREENPLAY: David Friedkin and Morton Fine, from a novel by Edward Lewis Wallant.
RELEASED BY: (Landau) American International



The Collector

PRODUCTION: Jud Kinberg and John Kohn
DIRECTION: William Wyler
CAST: Terence Stamp, Samantha Eggar, Mona Washbourne, Maurice Dallimore
SCREENPLAY: Stanley Mann and John Kohn, from a novel by John Fowles.
COLOR
RELEASED BY: Columbia



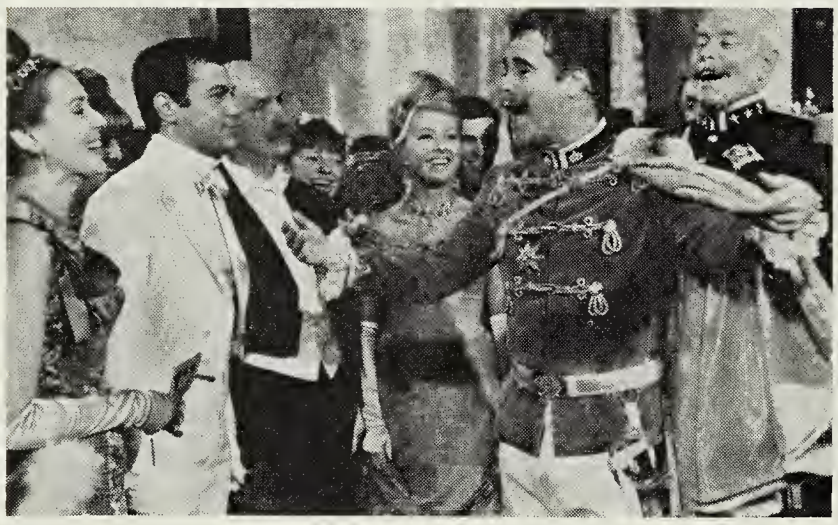
1966 Laurel Award Winners:

BEST COMEDIES



That Darn Cat

PRODUCTION: Walt Disney—caproducers, Bill Walsh and Ran Miller
DIRECTION: Rabert Stevenson
CAST: Hayley Mills, Dean Janes, Darathy Pravine, Raddy McDawall, Neville Brand, Elsa Lanchester, William Demarest, Frank Garshin, Richard Eastham, Graysan Hall, Tam Lawell, Richard Deacan, Iris Adrian, Ed Wynn
SCREENPLAY: Bill Walsh and Mildred and Gardan Gardon, based an the Gardan's baak, "Undercaver Cat."
COLOR: Technicalar
RELEASED BY: Buena Vista



The Great Race

PRODUCTION: Martin Juraw
DIRECTION: Blake Edwards
CAST: Jack Lemman, Tany Curtis, Natalie Waod, Peter Falk, Keenan Wynn, Arthur O'Cannell, Vivian Vance, Dorathy Provine, Larry Starch, Rass Martin, Gearge Macready, Marvin Kaplan, Hal Smith, Denver Pyle, William Bryant, Ken Wales
SCREENPLAY: Arthur Rass
COLOR: Technicolor
RELEASED BY: Warner Brathers



Those Magnificent Men in Their Flying Machines

PRODUCTION: Stan Margulies—assaciate praducer, Jack Davies
DIRECTION: Ken Annakin
NARRATION: James Rabertsan-Justice
CAST: Stuart Whitman, Sarah Miles, James Fax, Alberto Sardi, Rabert Marley, Gert Frabe, Jean-Pierre Cassel, Eric Sykes, Terry-Thamas, Irina Demick, Benny Hill, Yujira Ishihara, Flara Rabsan, Karl Michael Vaglar, Sam Wanamaker, Red Skeltan
SCREENPLAY: Jack Davies and Ken Annakin.
COLOR: De Luxe
RELEASED BY: 20th Century-Fax



The Trouble With Angels

PRODUCTION: William Frye
DIRECTION: Ida Lupina
CAST: Rasalind Russell, Hayley Mills, June Harding, Binnie Barnes, Gypsy Rase Lee, Camilla Sparv, Mary Wickes, Marge Redmand, Dolares Suttan, Margala Gillmare, Partia Nelsan
SCREENPLAY: Fram a navel by Jane Trahey
COLOR: Pathecalor
RELEASED BY: Calumbia

BEST MUSICALS

Help

PRODUCTION: Walter Shenson
DIRECTION: Richard Lester
CAST: John Lennon, Paul McCartney, Ringo Starr, George Harrison, Leo McKern, Eleanor Bron, Victor Spinetti, Roy Kinnear, John Bluthal, Patrick Cargill, Ronnie Brody, Bob Godfrey, Louis Mansi, Rupert Evans
SCREENPLAY: Marc Behm and Charles Wood, from a story by Behm
COLOR: Eastman Color
RELEASED BY: United Artists



Made in Paris

PRODUCTION: Joe Pasternak
DIRECTION: Boris Sagal
CAST: Ann-Margret, Louis Jourdan, Richard Crenna, Edie Adams, Chad Everett, John McGiver, Marcel Dalio, Matilda Calnan, Jacqueline Beer, Marcel Hillaire, Michele Montau, Rita Shaw
SCREENPLAY: Stanley Roberts
COLOR: Metrocolor
RELEASED BY: Metro Goldwyn Mayer



Frankie and Johnny

PRODUCTION: Edward Small—associate producer, Alex Gottlieb
DIRECTION: Frederick de Cordova
CAST: Elvis Presley, Donna Douglas, Harry Morgan, Sue Anne Langdon, Nancy Kovack, Audrey Christie, Robert Strauss, Anthony Eisley, Jerome Cowan, Wilda Taylor, Larri Thomas, Dee Jay Mattis, Judy Chapman
SCREENPLAY: Alex Gottlieb
COLOR: Technicolor
RELEASED BY: United Artists



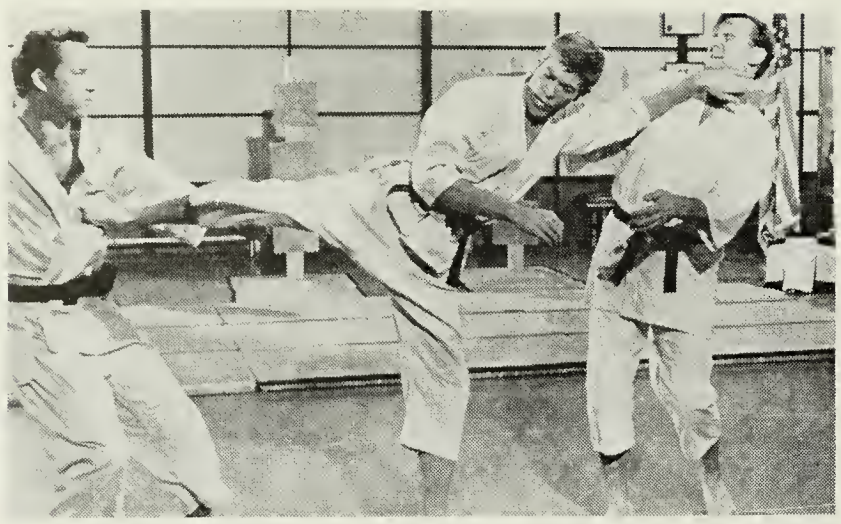
Ski Party

PRODUCTION: Gene Corman
DIRECTION: Alan Rafkin
CAST: Frankie Avalon, Dwayne Hickman, Deborah Walley, Yvonne Craig, Robert Q. Lewis, Bobbi Shaw, Aron Kincaid, Steve Rogers, Mike Nader, John Boyer, Ronnie Dayton, Bill Sampson, Patti Chandler, Salli Sachse
SCREENPLAY: Robert Kaufman
COLOR: Pathecolor
RELEASED BY: American International



1966 Laurel Award Winners:

BEST ACTION DRAMAS



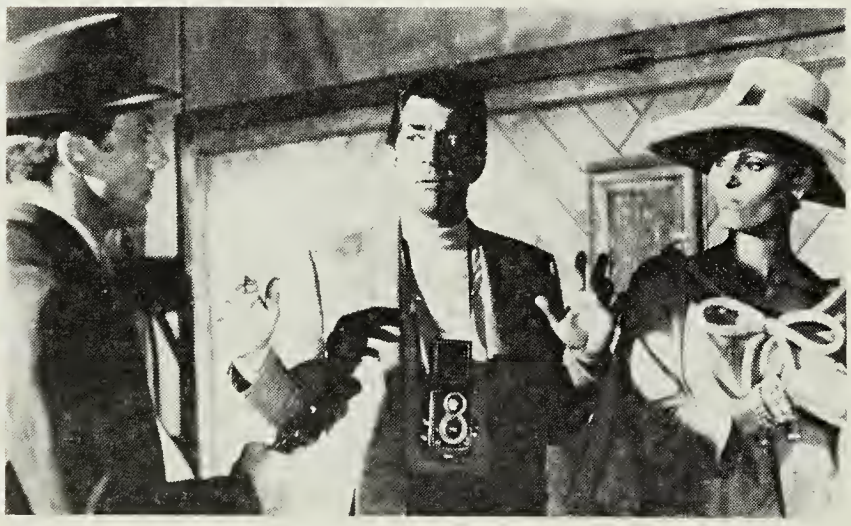
Our Man Flint

PRODUCTION: Saul David
DIRECTION: Daniel Mann
CAST: James Coburn, Lee J. Cobb, Gila Golan, Edward Mulhare, Benson Fong, Gianna Serra, Sigrid Valdis, Shelby Grant, Helen Funai, Michael St. Clair
SCREENPLAY: Hal Fimbert and Ben Starr, based on a story by Fimberg.
COLOR: De Luxe
RELEASED BY: 20th Century-Fox



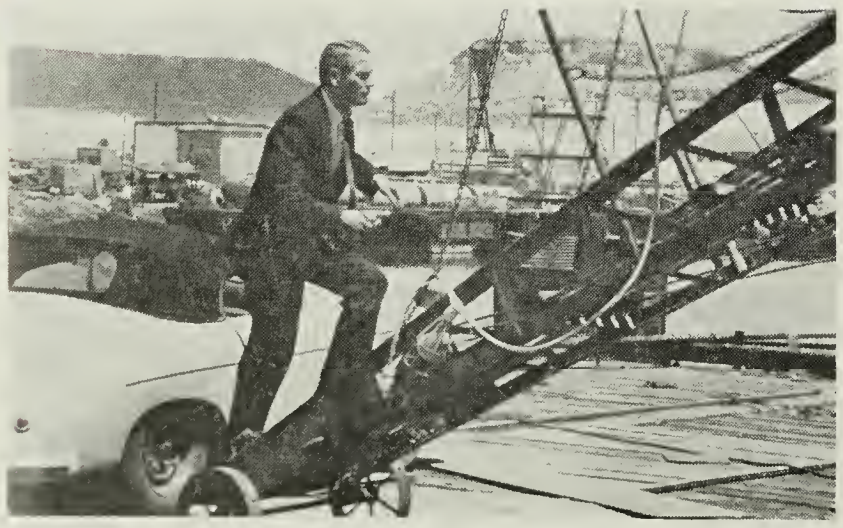
Von Ryan's Express

PRODUCTION: Saul David
DIRECTION: Mark Robson
CAST: Frank Sinatra, Trevor Howard, Raffaella Carra, Brad Dexter, Sergio Fantoni, John Leyton, Edward Mulhare, Wolfgang Preiss, James Brolin, John Van Dreelin, Adolfo Celi
SCREENPLAY: Wendell Mayes and Joseph Landon, based on novel by David Westheimer.
COLOR: De Luxe
RELEASED BY: 20th Century-Fox



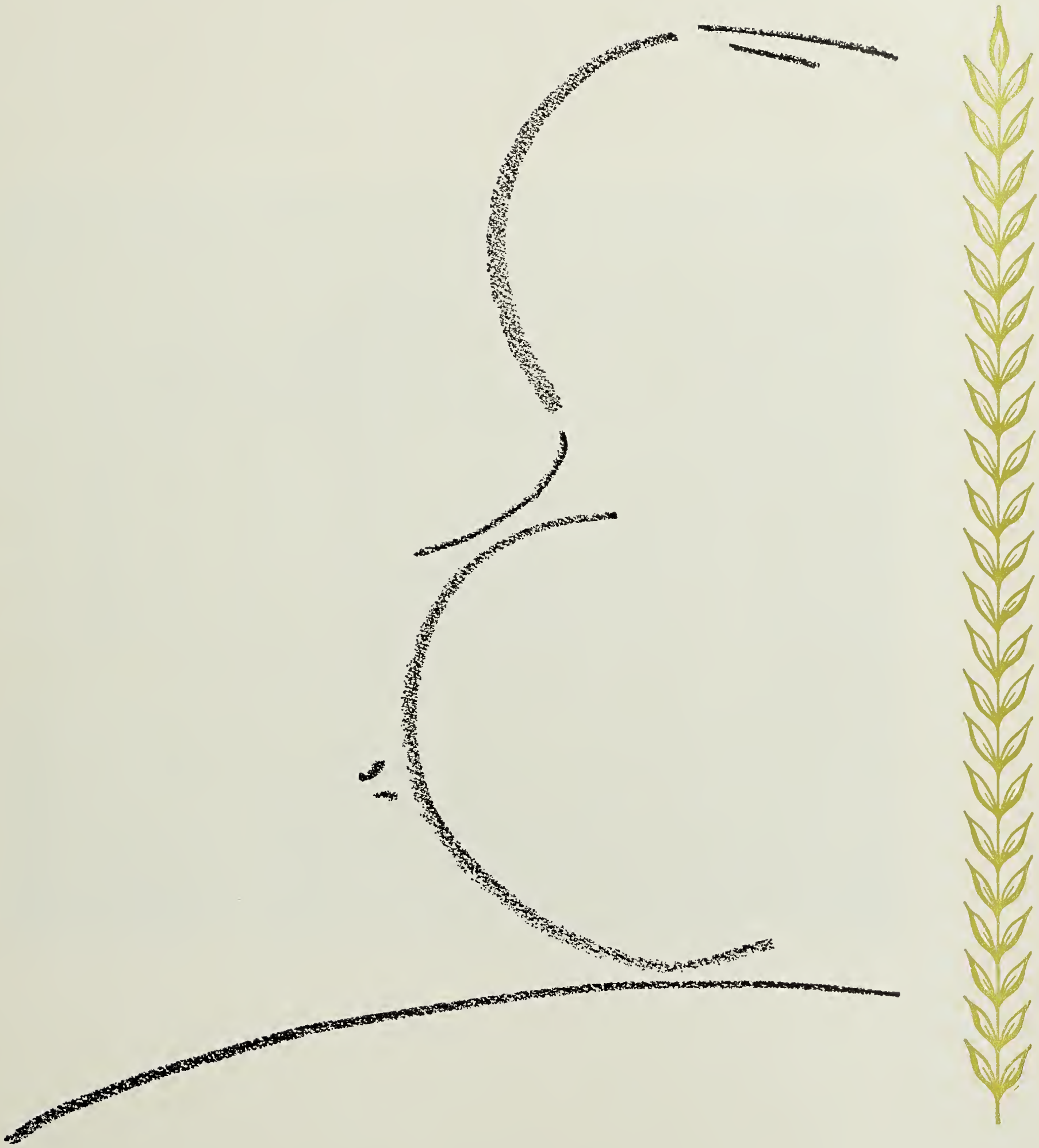
The Silencers

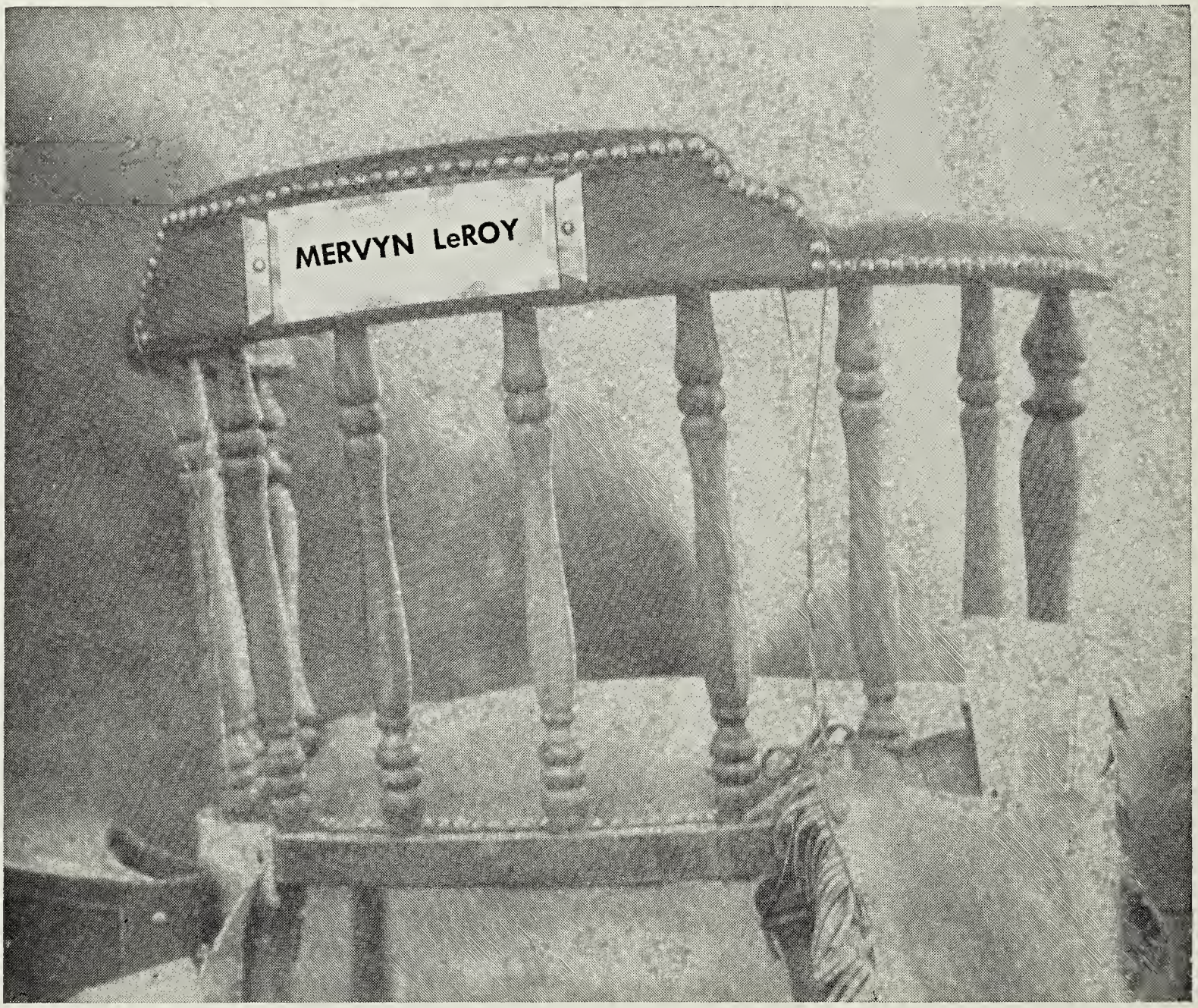
PRODUCTION: Irving Allen
DIRECTION: Phil Karlson
CAST: Dean Martin, Stella Stevens, Daliah Lavi, Victor Buono, Arthur O'Connell, Robert Webber, James Gregory, Nancy Kovack, Roger C. Carmel, Cyd Charisse, Beverly Adams, Richard Devon
SCREENPLAY: Oscar Saul, based on books by Donald Hamilton.
COLOR: Pathecolor
RELEASED BY: Columbia



Harper

PRODUCTION: Jerry Gershwin and Elliott Kastner
DIRECTION: Jack Smight
CAST: Paul Newman, Lauren Bacall, Julie Harris, Arthur Hill, Janet Leigh, Pamela Tiffin, Robert Wagner, Robert Webber, Shelley Winters, Harold Gould, Strother Martin, Roy Jensen, Martin West
SCREENPLAY: William Goldman, based on novel, "The Moving Target," by Ross Macdonald
COLOR: Technicolor
RELEASED BY: Warner Brothers




MERVYN LeROY

Thank you,

BLAKE EDWARDS



1966

Thank you very much,

ROBERT WISE



1966

GEORGE SIDNEY



1966

Completed:
"THE SWINGER"
Now in Production:
"HALF A SIXPENCE"

Thank you,

JOHN STURGES



1966

Congratulations
to
WALT DISNEY

on being chosen
NUMBER ONE PRODUCER
for the
5th CONSECUTIVE YEAR



1966

NORMAN JEWISON



1966

Thank you, again,

STANLEY KUBRICK



1966

A Company On The Go!

NATIONAL GENERAL CORPORATION

Los Angeles, California

- Fox West Coast Theatres
- Fox Mountain-Midwest Theatres
- Fox Eastern Theatres
- Carthay Theatres Ltd., Canada

NATIONAL GENERAL PRODUCTIONS, INC.

presents

Soon to be Released

"DIVORCE AMERICAN STYLE"
A Tandem Production for Columbia release

"THE QUILLER MEMORANDUM"
An Ivan Foxwell Production
Released through 20th Century-Fox

In Preparation

Gregory Peck in "THE STALKING MOON"
Written and Produced by Wendell Mayes

Coming

"THE WARHAWKS" Screenplay by Michael Blankfort

1966 Laurel Award Winners:

TOPLINER

Female Stars



1. ELIZABETH TAYLOR



4. SOPHIA LOREN



5. DORIS DAY



6. SHIRLEY MAC LAINE

10. SANDRA DEE



11. HAYLEY MILLS



12. JOANNE WOODWARD





2. JULIE ANDREWS



3. DEBBIE REYNOLDS



7. AUDREY HEPBURN



8. NATALIE WOOD



9. ROSALIND RUSSELL

13. ELKE SOMMER



14. SAMANTHA EGGAR



15. JOAN CRAWFORD



1966 Laurel Award Winners:

TOPLINER

Male Stars



1. CARY GRANT



4. PAUL NEWMAN

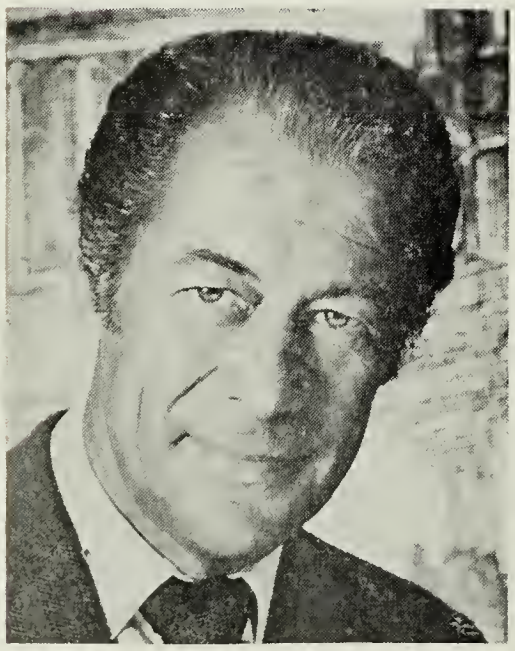


5. GREGORY PECK

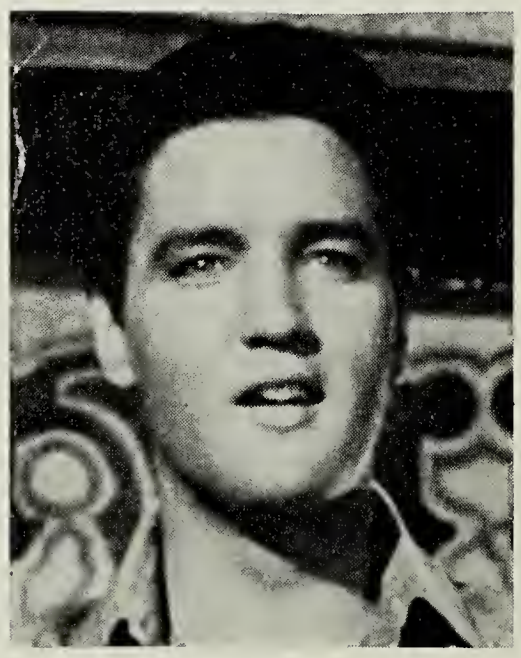


6. ROCK HUDSON

10. REX HARRISON



11. ELVIS PRESLEY

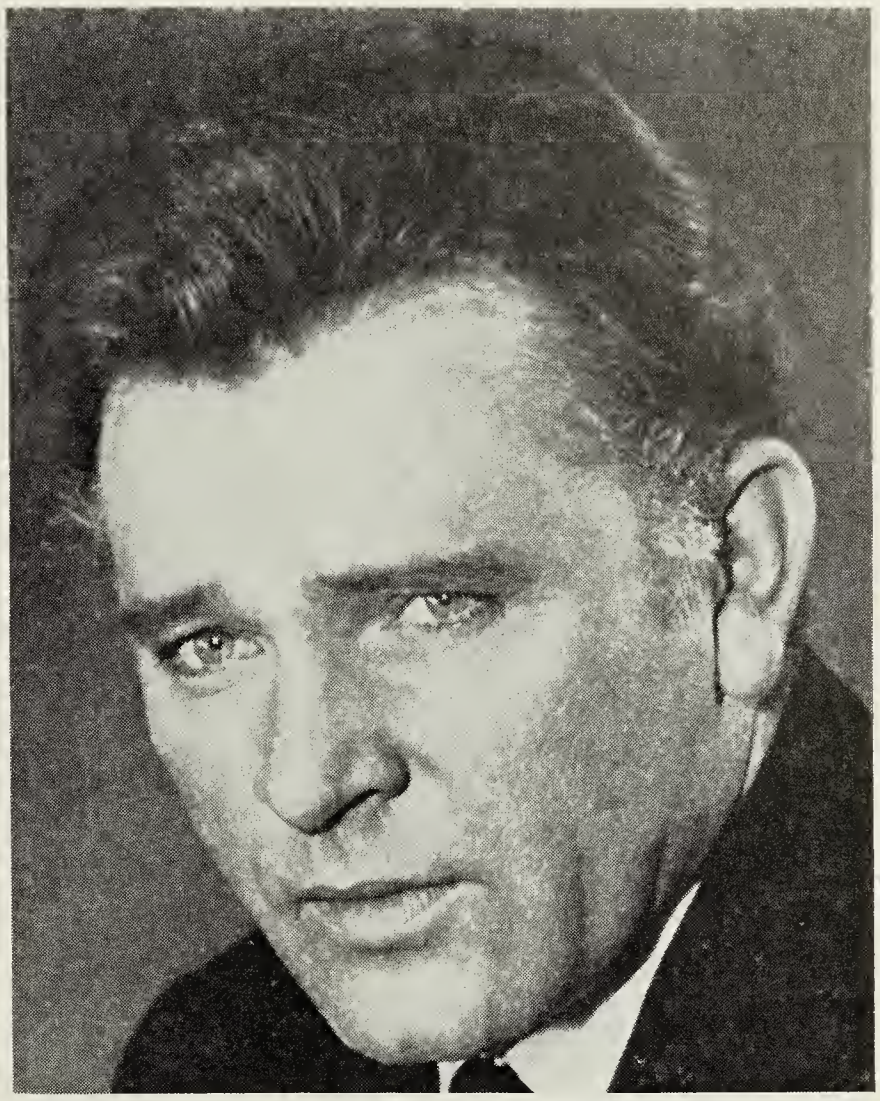


12. STEVE MC QUEEN





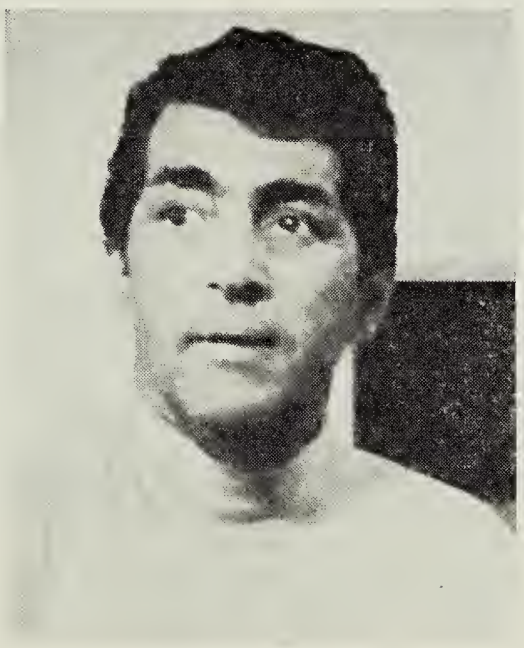
2. JACK LEMMON



3. RICHARD BURTON



7. SEAN CONNERY

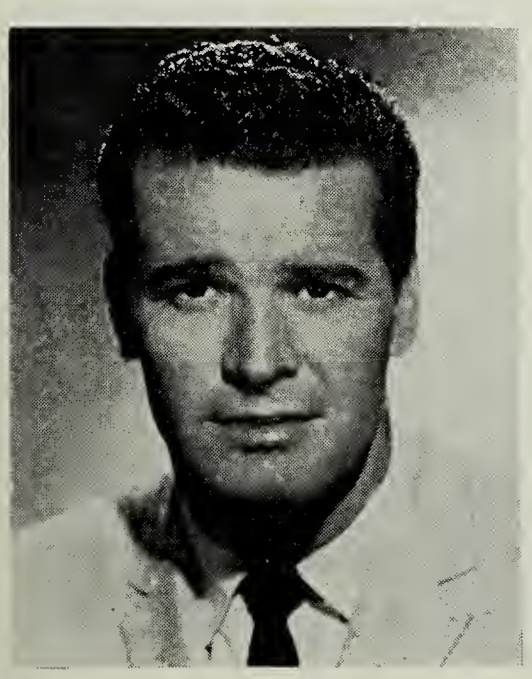


8. DEAN MARTIN



9. JOHN WAYNE

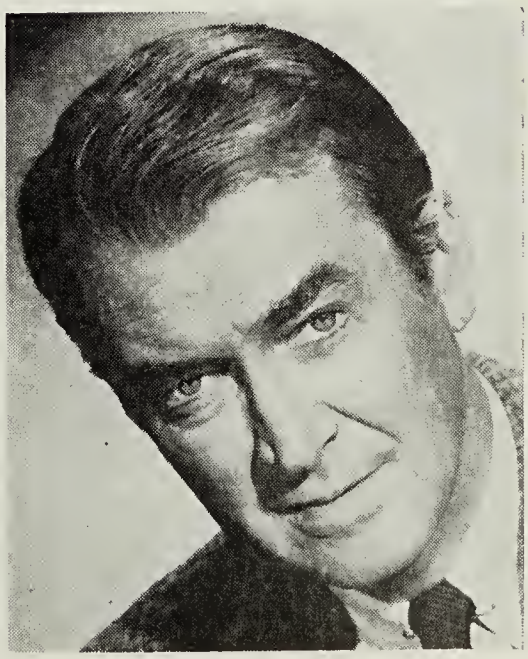
13. JAMES GARNER



14. PETER SELLERS



15. JAMES STEWART



1966 Laurel Award Winners:

TOPLINER

Dramatic

FEMALE



1. JULIE CHRISTIE
"Darling"



2. SAMANTHA EGGAR
"The Collector"



3. ELIZABETH TAYLOR
"The Sandpiper"

4. ELIZABETH HARTMAN
"A Patch Of Blue"



5. LANA TURNER
"Madame X"



Performances

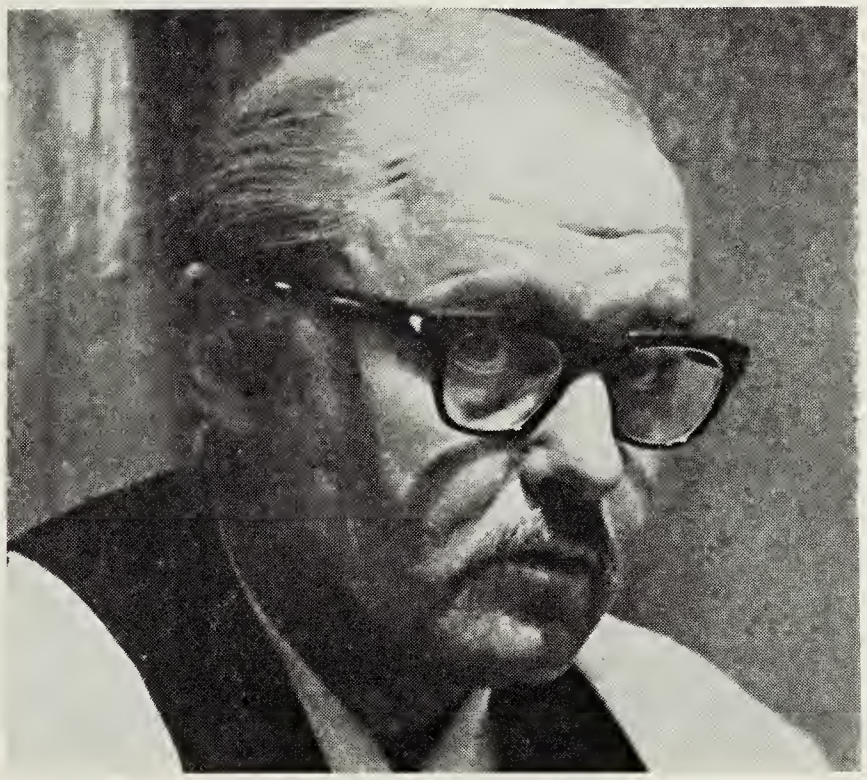
MALE



1. RICHARD BURTON
"The Spy Who Came In From The Cold"



2. OMAR SHARIF
"Dr. Zhivago"



3. ROD STEIGER
"The Pawnbroker"

4. REX HARRISON
"The Agony And The Ecstasy'



5. SIDNEY POITIER
"A Patch Of Blue"



1966 Laurel Award Winners:

TOPLINER

Comedy

FEMALE



1. JANE FONDA
"Cat Ballou"



2. HAYLEY MILLS
"That Darn Cat"



3. LEE REMICK
"The Hallelujah Trail"



4. ROSALIND RUSSELL
"The Trouble With Angels"



5. MAUREEN O'SULLIVAN
"Never Too Late"

Performances

MALE



1. LEE MARVIN
"Cat Ballou"



2. JACK LEMMON
"The Great Race"



3. JERRY LEWIS
"Boeing Boeing"



4. PETER SELLERS
"What's New, Pussycat?"



5. DICK VAN DYKE
"The Art Of Love"

1966 Laurel Award Winners:

TOPLINER

Musical

FEMALE



1. JULIE ANDREWS
"The Sound Of Music"



2. DEBBIE REYNOLDS
"The Singing Nun"

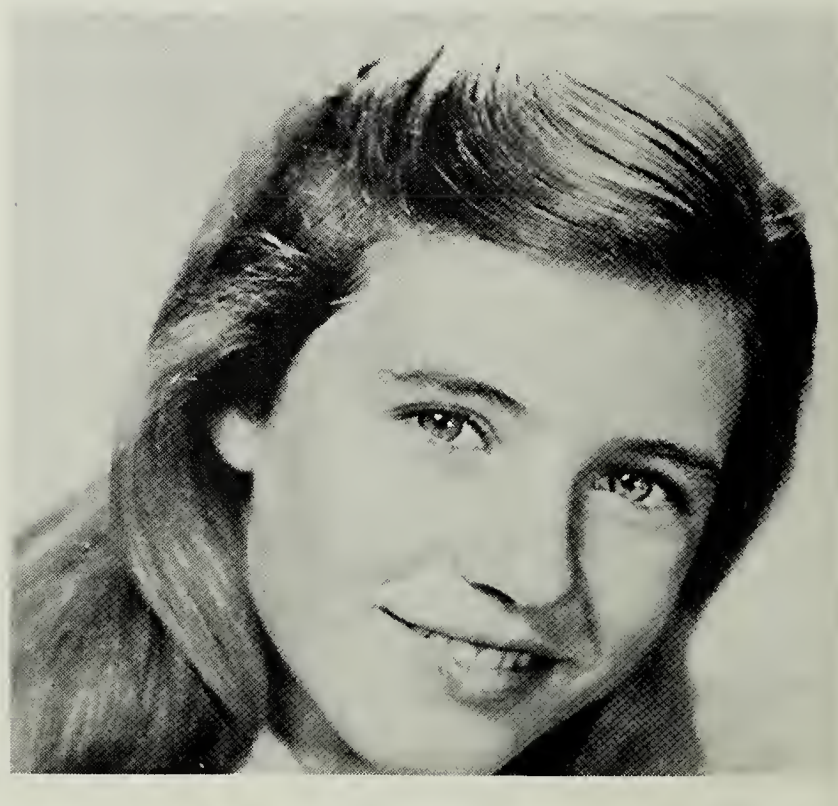


3. ANN-MARGRET
"Made In Paris"

4. CONNIE FRANCIS
"When The Boys Meet The Girls"



5. PATTY DUKE
"Billie"



Performances

MALE



1. ELVIS PRESLEY
"Tickle Me"



2. THE BEATLES
"Help"



3. HARVE PRESNELL
"When The Boys Meet The Girls"

4. FRANKIE AVALON
"Ski Party"



5. TONY TANNER
"Stop The World—I Want To Get Off"



1966 Laurel Award Winners:

TOPLINER

Supporting

FEMALE



1. SHELLEY WINTERS
"A Patch Of Blue"



2. THELMA RITTER
"Boeing Boeing"

4. EDIE ADAMS
"Made In Paris"



3. AGNES MOOREHEAD
"The Singing Nun"

5. ELSA LANCHESTER
"That Darn Cat"





Performances

MALE



1. MARTIN BALSAM
"A Thousand Clowns"



2. EDWARD G. ROBINSON
"The Cincinnati Kid"

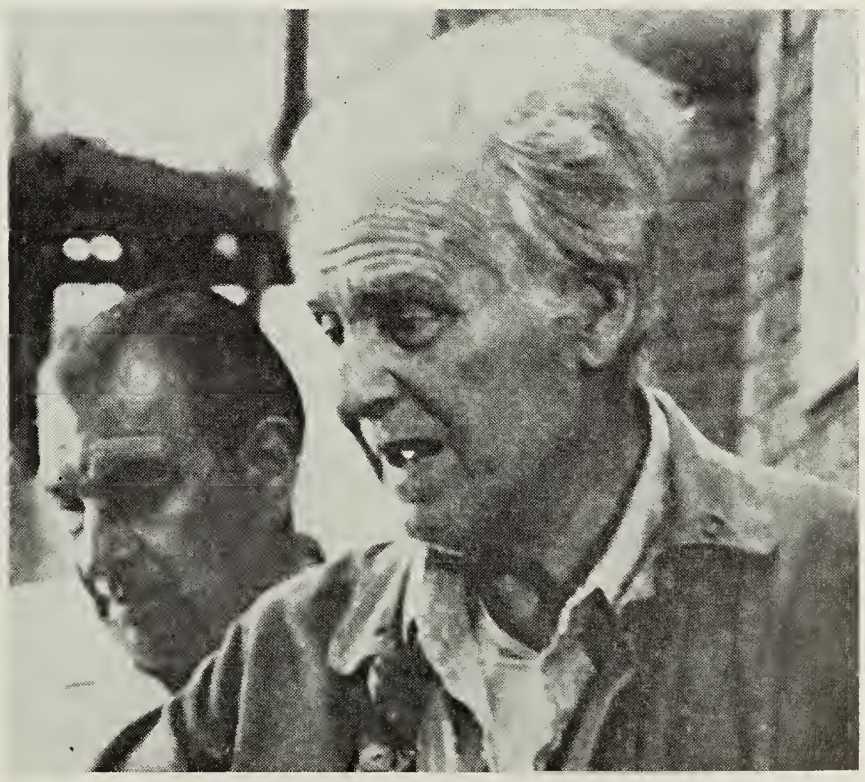


3. TOM COURTENAY
"Dr. Zhivago"

4. MICHAEL DUNN
"Ship Of Fools"



5. WALLACE FORD (deceased)
"A Patch Of Blue"



1966 Laurel Award Winners:

TOPLINER

Action Performances



1. SEAN CONNERY
"Thunderball"



2. JAMES COBURN
"Our Man Flint"



3. PAUL NEWMAN
"Harper"

4. DEAN MARTIN
"The Silencers"



5. FRANK SINATRA
"Von Ryan's Express"



Thank you,

RICHARD
and
ELIZABETH
BURTON



Thank you,

CARY GRANT



1966

jalem
PRODUCTIONS

In Production: Jack Lemmon in **"Luv"**

Co-starring Peter Falk and Elaine May
Executive producer, Gordon Carroll
Produced by Martin Manulis
Directed by Clive Donner
Produced in association with Martin Manulis Productions
for Columbia Pictures

Paul Newman as **"Cool Hand Luke"**

Produced by Gordon Carroll
Directed by Stuart Rosenberg
Screenplay by Frank R. Pierson
A Jalem Production for Warner Bros.

In Preparation: **"The Job Hunter"**
"The April Fools"

In Release: **"The Fortune Cookie"** United Artists
"The Great Race" Warner Bros.
"How to Murder Your Wife" United Artists

---

jalem
PRODUCTIONS

JACK LEMMON, President / GORDON CARROLL, Vice President / WILLIAM FREEDMAN, Secretary

1438 North Gower Street, Hollywood, California 90028

Thank you, Exhibitors,

DEBBIE REYNOLDS



1966

GREGORY PECK



1966

Thank you,

SHIRLEY MacLAINE



1966

Thank you,

ROCK HUDSON

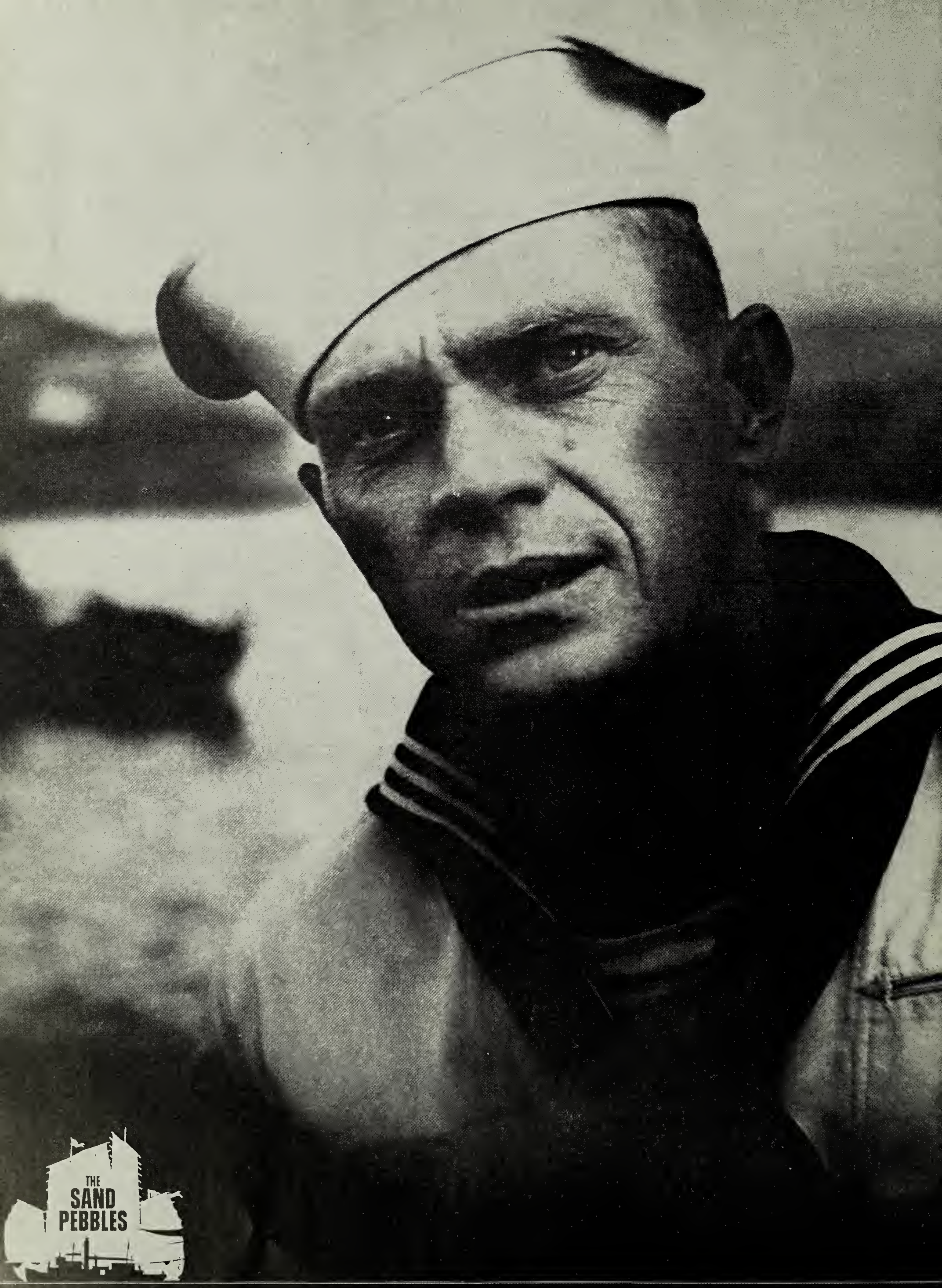
1966


NATALIE WO



Gratefully,

SANDRA DEE


THE
SAND
PEBBLES



PETER SELLERS

Gratefully,

JOAN CRAWFORD



1966

BOB HOPE



1966

HOPE ENTERPRISES

"EIGHT ON THE LAM"

(For United Artists)

Thank you, Exhibitors,

LEE MARVIN



1966

My thanks,

JANE FONDA



1966

Thank you, Exhibitors,

DICK VAN DYKE



1966

Thank you,

ANN-MARGRET



1966

Thank you, Exhibitors,

MARTIN BALSAM



NUMBER ONE SUPPORTING ACTOR
in
"A THOUSAND CLOWNS"

Thank you,

SIDNEY POITIER



1966

OUR SALUTE IS THREE-FOLD . . .

— to "THE EXHIBITOR" (A Welcome Guest in our Offices)

— to JAY EMANUEL (A Tower of Strength in our Industry)

— to BILL SCHARY (A friend who's on the Job)

PACIFIC DRIVE-IN THEATRES CORP.

WILLIAM R. FORMAN, President

1966 Laurel Award Winners:

TOPLINER

New Faces



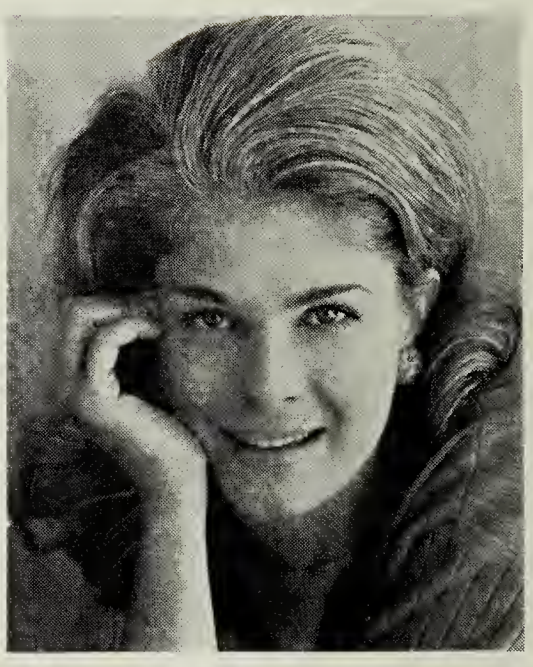
1. ELIZABETH HARTMAN



4. CLAUDINE AUGER



5. GERALDINE CHAPLIN



6. CANDICE BERGEN

10. GILA GOLAN

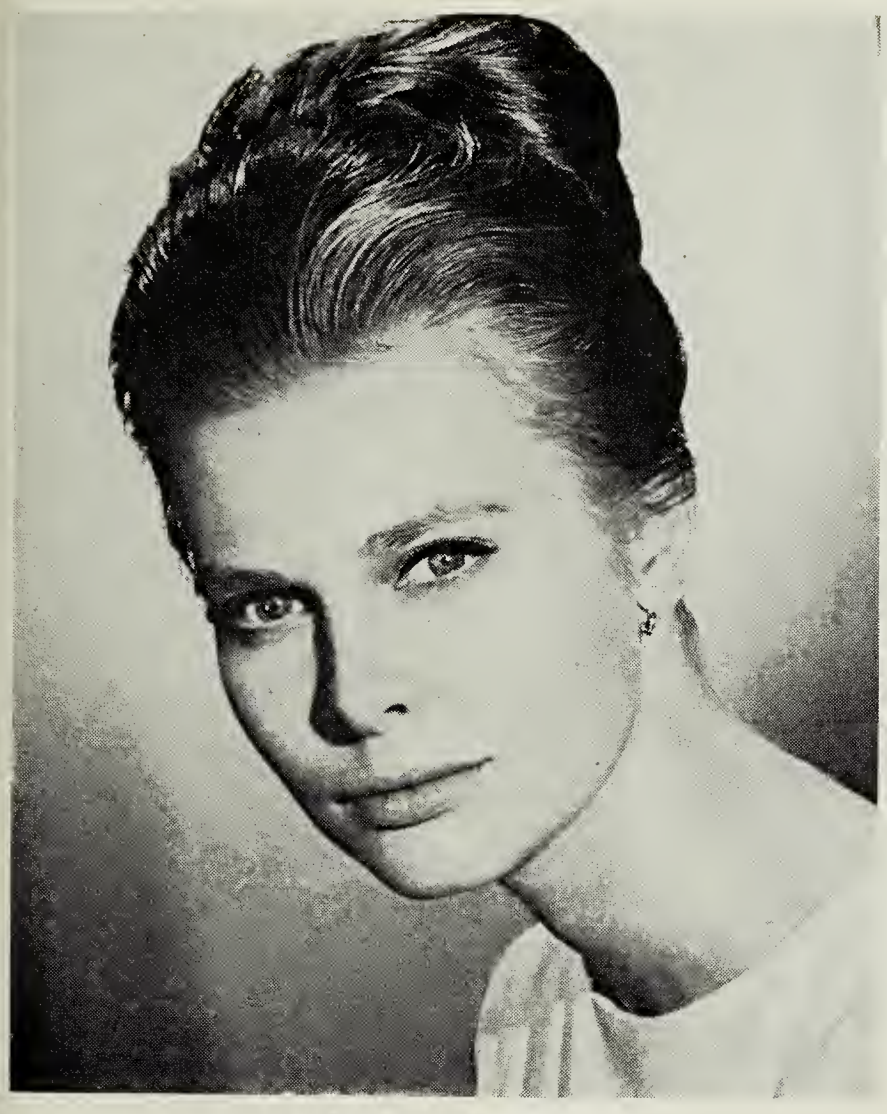


11. MAGGIE SMITH



12. JULIET MILLS





2. ROSEMARY FORSYTHE



3. SENTA BERGER



7. MARY ANN MOBLEY

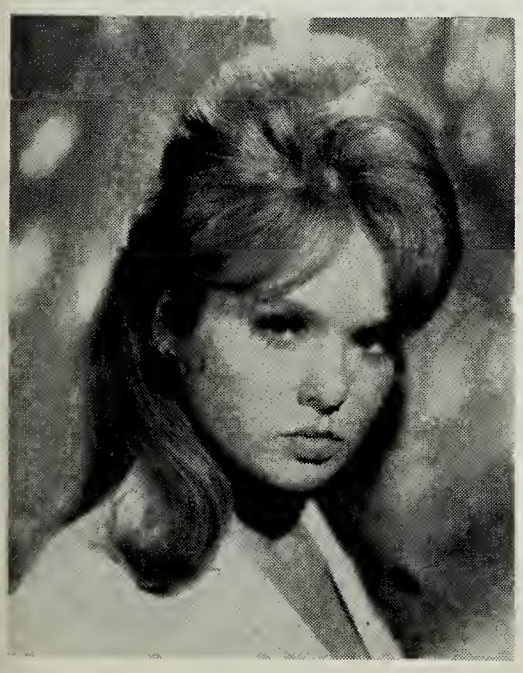


8. DALIAH LAVI

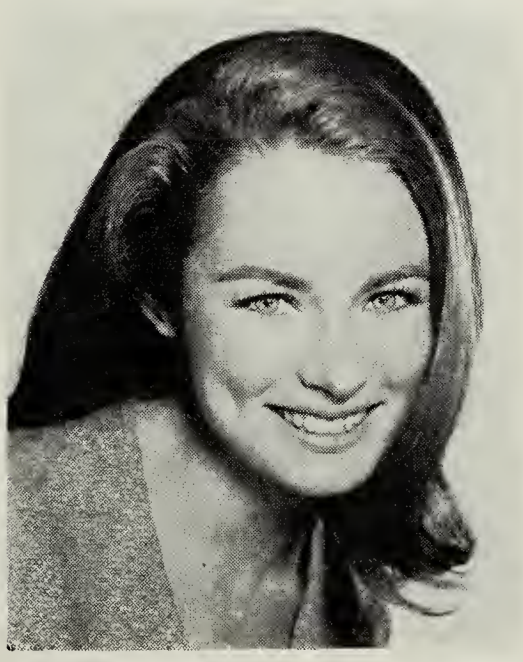


9. JOAN HACKETT

13. JOEY HEATHERTON



14. CHARMIAN CARR



15. BARBARA HARRIS



1966 Laurel Award Winners:

TOPLINER

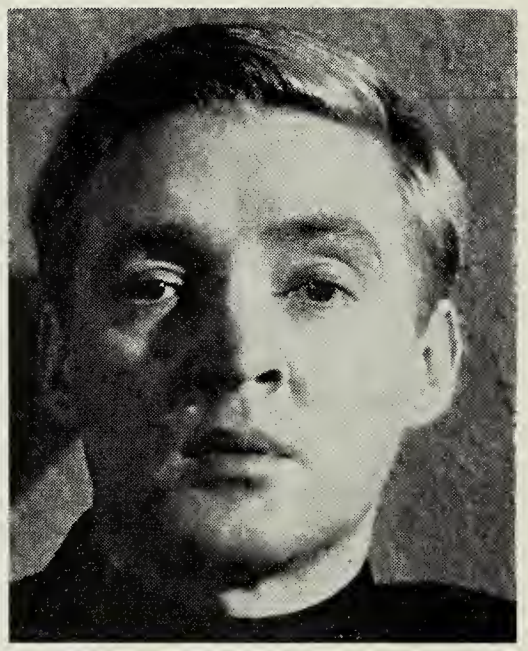
New Faces



1. DAVID McCALLUM



4. DWAYNE HICKMAN



5. OSKAR WERNER



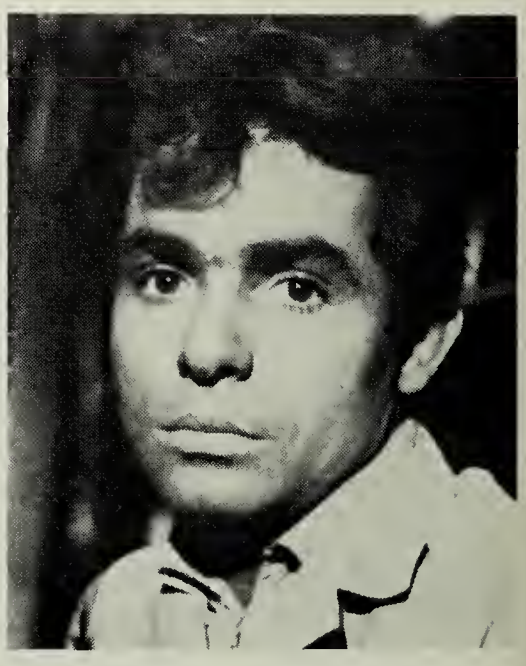
6. GUY STOCKWELL



10. ROBERT REDFORD



11. SEAN GARRISON



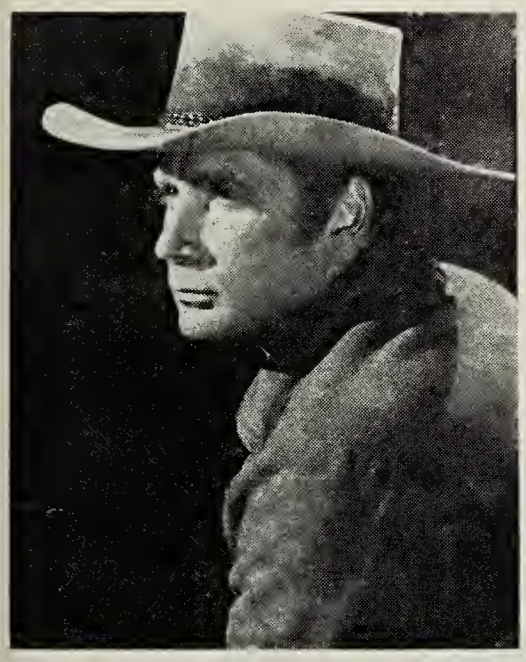
12. JAIME SANCHES



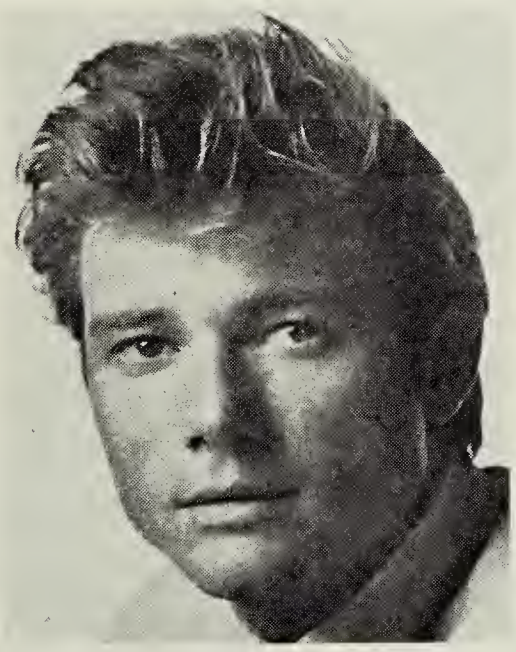
2. MICHAEL CAINE



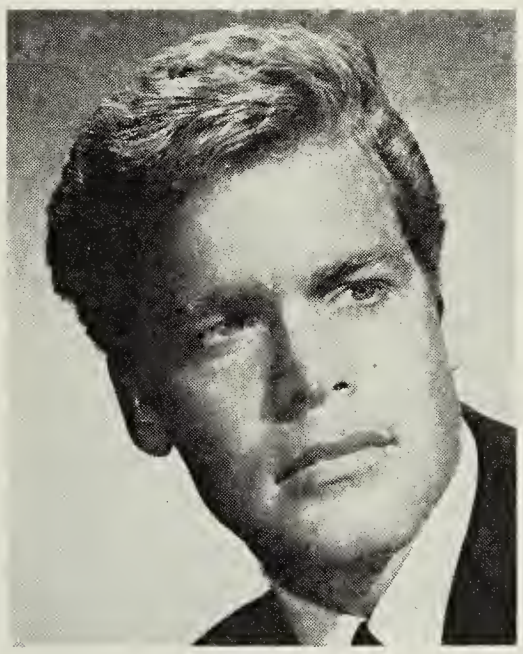
3. CHAD EVERETT



7. ALEX CORD



8. MICHAEL PARKS



9. DOUG McCLURE



13. WOODY ALLEN



14. STEVE ROSSI—MARTY ALLEN



15. TONY BENNETT

TOPLINER

Music Men

1. Elmer Bernstein
2. Andre Previn
3. Maurice Jarre
4. Max Steiner
5. Alex North

Best Songs

The Shadow Of Your Smile
from MGM's "The Sandpiper"
Music by: *Johnny Mandel*
Lyrics by: *Paul Francis Webster*

The Ballad Of Cat Ballou
from Columbia's "Cat Ballou"
Music by: *Jerry Livingston*
Lyrics by: *Mack David*

That Darn Cat
from Buena Vista's "That Darn Cat"
Music by: *Robert Sherman*
Lyrics by: *Richard Sherman*

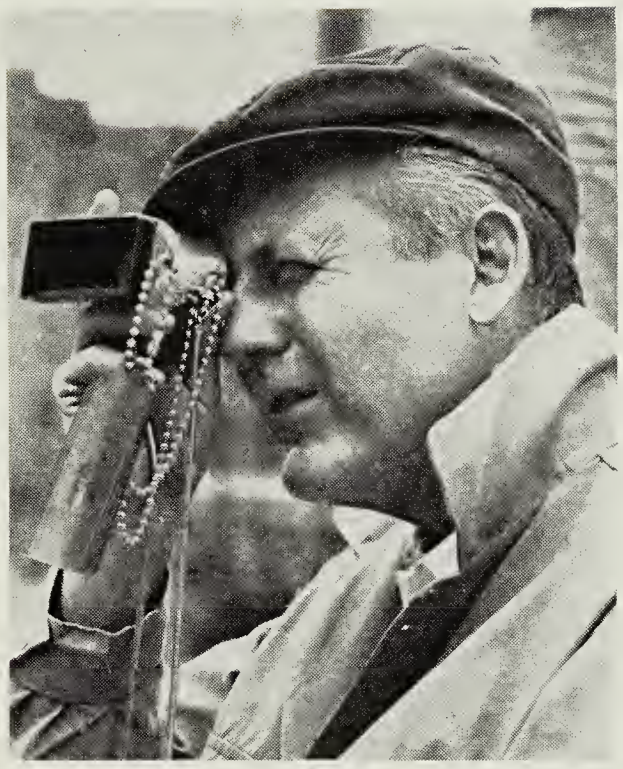
What's New Pussycat?
from UA's "What's New Pussycat?"
Music by: *Burt Bacharach*
Lyrics by: *Hal David*

The Sweetheart Tree
from Warners' "The Great Race"
Music by: *Henry Mancini*
Lyrics by: *Johnny Mercer*

SPECIAL AWARD

Robert Wise

In recognition of his outstanding motion picture achievements that have raised the artistic, entertainment, and boxoffice standards of the industry to towering new levels.



"THE SOUND OF MUSIC" — ALL-TIME BOXOFFICE CHAMPION



Seven Arts Productions
congratulates
Miss Elizabeth Hartman
"New Personality of the Year"
and is proud to have her starring in

You're a Big Boy Now

A Seven Arts Pictures Release



Many thanks,

MICHAEL CAINE



1966

Thank you, Exhibitors,

ELIZABETH HARTMAN



1966

Thank you,

JAIME SANCHEZ



1966

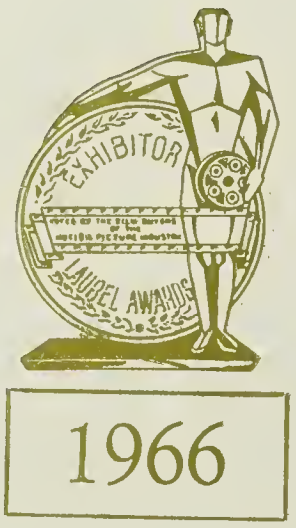
ELMER BERNSTEIN



1966

Thank you,

PAUL FRANCIS WEBSTER
and
JOHNNY MANDEL



NUMBER ONE SONG
"THE SHADOW OF YOUR SMILE"

Thank you,

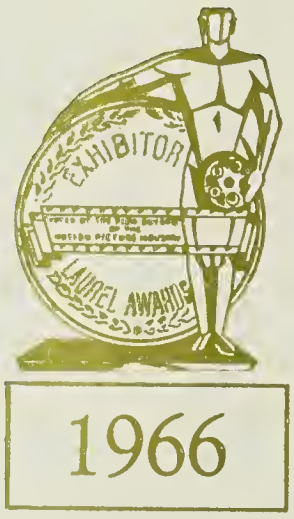
ROBERT B. SHERMAN
RICHARD M. SHERMAN
and
D. C.

1966

Coming in 1967:
"THE HAPPIEST MILLIONAIRE"
"JUNGLE BOOK"

Thank you,

MAX STEINER



Thank you,

MACK DAVID, Lyrics
and
JERRY LIVINGSTON, Music



THE BIG THREE

ROBBINS
FEIST AND
MILLER

Congratulate

PAUL FRANCIS WEBSTER, Lyrics
and
JOHNNY MANDEL, Music

VOTED NUMBER ONE SONG
"THE SHADOW OF YOUR SMILE"
1966

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to our fine
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METROPOLITAN THEATRES CORP.

SHERRILL CORWIN

BRUCE CORWIN

REVIEWS



The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

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SECTION TWO
Vol. 76, No. 10

October 19, 1966

ALLIED ARTISTS

Oh, Those Most Secret Agents

COMEDY
96M.

(6605)
Allied Artists
(A Mega Film)
(Italian-made) (Dubbed in English)
(Eastman Color)

ESTIMATE: Fair comedy for the duallers.

CAST: Franco Franchi, Ciccio Ingrassia, Ingrid Schoeller, Arnoldo Tieri, Annie Gorassini, Carla Calo, Poldo Bendenti. Produced by Jacopo Comin; directed by Lucio Fulci.

STORY: Bungling burglars Franco and Ciccio are pressed into service as secret agents by an espionage agent of a foreign country, who depends considerably upon an inept computor. The adventures of the two as Russian and Chinese spies chase them all over the Riviera for a secret formula which has been imbedded in the denture of Ciccio are many. Finally, Ciccio develops a toothache, and to obtain relief, goes to a dentist who turns out to be one of the spies.

X-RAY: One of the boys, Ciccio, is an inveterate mugger. The slapstick situations they find themselves in are funny in spots, but nothing is very new. The dubbing is not a good job, and considerable of the business is of the old burlesque type. There are a few beautiful girls, bikini clad and otherwise undressed, but for the most part this is pretty inadequate stuff and too slow for its length. The color is satisfactory. It may get by with the none too particular as part of the double bill in program situations.

AD LINES: "You've Met Other Spies, But You've Never Seen Anyone Like These Screwball Guys"; "The Spies Who Stayed Out In The Sun—Too Long!"

BUENA VISTA

Follow Me Boys

COMEDY DRAMA
131M.

(188)
Buena Vista
(Technicolor)

ESTIMATE: Fine family entertainment.

CAST: Fred MacMurray, Vera Miles, Lillian Gish, Charles Ruggles, Elliott Reid, Kurt Russell, Luana Patten, Ken Murray, Donald May, Sean McClory, Steve Franken, Parley Baer, William Reynolds, Craig Hill. Produced by Winston Hibler; directed by Norman Tokar; a Walt Disney Presentation.

STORY: Years, ago, when jazz bands worked one night stands from town to town, one such group was led by Ken Murray traveling on a ramshackle bus and just about making ends meet. In the group was saxophone player Fred MacMurray, studying law and wondering about settling down, getting married, and raising a family. When the bus stops in the small town of Hickory, and he spots both a help wanted sign and attractive bank employee Vera Miles, he decides to put his roots down there. He goes to work in the general store owned by Charlie Ruggles, but it takes time to get to know Miles and date her away from bank vice-president Elliott Reid. When he learns that she is about to suggest forming a Boy Scout troop in the town to help the youngsters, he makes the same suggestion and soon finds himself named leader. Both he and the boys learn together, and Miles marries him. They find later than she can not have children, and he takes even greater pains with his troop of youngsters. They wind up adopting one boy when he loses his father. Through the years, MacMurray helps many youngsters who go their many ways both in war and peace. His adopted son, Donald May, now a doctor, returns from the war with a wife, Luana Patten, a nurse, and they set up a practice in town. MacMurray has inherited the store from Ruggles and has long given up on becoming a lawyer. He has a heart attack which brings about his retirement from the activities he loves so much. He is honored with a special day at which all of "his boys" show up, including the governor of his state, to pay tribute to him.

X-RAY: Warm-hearted and enjoyable is this touching story of an ordinary man who makes a life for himself in a typical small town. His experiences affect all around him, young and old alike, and there are generous amounts of comedy, adventure, romance, and drama present to provide entertaining highlights for one and all. Exhibitors should be proud to offer this attraction as a holiday or regular release. With the proper attention, his customers should not only attend in impressive numbers, but they should also offer thanks as well for an inspiring story that concentrates on helping youngsters while providing entertainment. The acting is good, and the direction and production are high in quality. It's a natural for color. The screenplay is by Louis Pelletier, based on the book, "God and My Country," by MacKinlay Kantor.

AD LINES: "The Heart-Warming Story Of A Man And A Town Full Of Youngsters"; "Fun For All The Family."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

COLUMBIA

Dead Heat On A Merry-Go-Round

DRAMA
104M.

(67013)
Columbia
(Eastman Color)

ESTIMATE: Well-made, intriguing story.

CAST: James Coburn, Camilla Sparv, Aldo Ray, Nina Wayne, Robert Webber, Rose Marie, Todd Armstrong, Marian Moses, Michael Strong, Severn Darden, James Westerfield, Philip E. Pine. Produced by Carter DeHaven; written and directed by Bernard Girard.

STORY: Convict James Coburn charms prison psychologist Marian Moses into using her influence to get him a parole after he arranges to buy plans from a fellow inmate to rob a California bank. He has to raise money to complete the deal so he leaves Moses to get a job as a shoe salesman. He charms maid Nina Wayne and then robs her wealthy employer. In another city, he gets a job as an exterminator and gains entry into another wealthy home where Camilla Sparv is a secretary. He charms her into marrying him and going on to Los Angeles ahead of him while he commits yet another robbery and enlists the aid of electrical expert Severn Darden. With the proceeds of the robberies, he pays off for the plans and then does some serious planning with Darden, Aldo Ray, and Michael Strong to pull off a robbery of the bank at the Los Angeles airport. He takes advantage of the confusion that will be caused by the visit of the Russian premier and the resulting security operations. The robbery comes off as planned, with Sparv an unwitting accomplice. After Coburn's disappearance, Sparv inherits seven million dollars in the will of her former employer. She unsuccessfully tries to locate Coburn. Meanwhile, he and his associates escape on a plane bound for Mexico and freedom, and he merely shrugs off the news of Sparv's inheritance.

X-RAY: Studio propaganda categorizes the film as follows: "There once was a bank-robber Kotch; Whose game was a pleasure to watch; He heisted for kicks; And he kidded the chicks; More fun than a barrel of Scotch." While this reviewer may not quite go that far, he will agree that it offers fun, suspense, adventure-packed thrills, etc., along with expert performances, good direction, and able production. Dressed in impressive color and some unusual surrounds, the film sets the proper mood of lightness and mystery at the leisurely start, and then moves into a high-powered, tension-packed climax that should have audiences biting finger nails. It's a bit on the different side in a number of respects,

even to the ending where the criminals are off ostensibly unpunished to other adventures, and perhaps to eventual justice. The conclusions are left to the preferences and moods of the viewers. Viewers who like this type of subject matter should be well satisfied.

AD LINES: "'Our Man Flint' In A New Off-Beat Adventure Thriller"; "A Thrilling Experience In Suspense."

Georgy Girl

COMEDY DRAMA
100M.

Columbia
(English-made)

ESTIMATE: Very good entry for mature audiences.

CAST: James Mason, Alan Bates, Lynn Redgrave, Charlotte Rampling, Bill Owen, Clare Kelly, Rachel Kempson, Denise Coffey, Dorothy Alison. Produced by Robert A. Goldston and Otto Plaschkes; directed by Silvio Narizzano.

STORY: Lynn Redgrave (Georgy) is gawky, on the chubby side, large, and not very beautiful. She also is inexperienced when it comes to men, never having had a boy friend or even a real date. She allows Charlotte Rampling, pretty, hard, and promiscuous, to share her apartment. When Rampling receives lover Alan Bates in the apartment, Redgrave conveniently goes off to visit her parents, Bill Owen and Claire Kelly, servants in a huge house owned by James Mason and his ill wife. Mason likes Redgrave and has been seriously considering making her his mistress, even to making up an agreement. She doesn't take him seriously. Rampling informs Bates that she is pregnant and is prepared to marry him, although she doesn't mind going through a third abortion. He wants her to have the child and agrees to marry her. He moves in with the girls, and as her pregnancy progresses, Rampling becomes more and more of a tyrant. When she goes to the hospital, Redgrave comforts Bates, and he realizes that he loves her. Rampling rejects the child from the moment of birth and plans on giving him away. When Bates objects, she walks out on him and turns both the baby and Bates over to Redgrave. There are complications from the authorities. Meanwhile, Mason's wife dies, and he redecorates the house. His mania to make Redgrave his increases unbearably. Redgrave gives all her love to the baby and rejects Bates. She agrees to marry Mason when he agrees to adopt the baby, and happiness seems to have come at last to Georgy.

X-RAY: The search of a lonely and unbeautiful girl for love, affection, and a bit of happiness leads viewers on a sometimes merry and mirthful, sometimes heart-touching and heartwarming trail. Demonstrated, too, is the effect that love can have on both a mental and physical level. Lynn Redgrave is just fine as the girl in search of love, putting forth the proper touches and moods to make the role a memorable one and to make the name of Lynn Redgrave one to be reckoned with in the area of new talent. The frank and modern story about the search for love holds attention on high throughout as it tells all through a variety of moods and unusual situations. All in the cast aid and abet the story line, with James Mason delightful as the middle-aged, wealthy would-be lover and Alan Bates refreshingly able as the male friend and lover. The others are excellent as well. The direction is very good as are the production values. One would imagine that word of mouth as well as an imaginative campaign could make this an outstanding hit where mature audiences congregate, both in the art spots and in regular houses. The screenplay is by Margaret Forster and Peter Nichols, based on the novel by Forster.

AD LINES: "The Film For Mature Audiences Everyone Is Talking About"; She Wanted To Be Loved In The Worst Way . . . And Almost Was."

EMBASSY

Jack Frost

FANTASY
79M.

(612)
Embassy
(Color)
(Filmed In Russia)
(Dubbed in English)

ESTIMATE: Okay fantasy for the kiddies.

CAST: Natasha Sedykh, Alexander Khvylya, Eduard Isotov, Yuri Millyar, Inna Churikova, Vera Altaiskaya, Pavel Pavlenko, Anatoly Kubatsky. Directed by Alexander Row.

STORY: In ancient Russia, a family of four consists of Pavel Pavlenko; second wife Vera Altaiskaya; his daughter Natasha Sedykh; and Altaiskaya's daughter Inna Churikova. The stepmother makes life miserable for Sedykh while pampering her own daughter, and Sedykh's father doesn't have the courage to stand up against his tyrant of a wife. The stepmother tries to get her daughter married off, but suitors prefer her step-sister, which makes the stepmother even more angry. Eduard Isotov, handsome and conceited lad, sets out to make his way in the world. He comes across a gnome who is willing to help but can't abide his spoiled attitude. The gnome puts the head and hands of a bear on him, which he eventually works off via good deeds. When he meets Sedykh, they fall in love but are separated. She is abandoned in the forest by her father, who bows to the wishes of the stepmother. There, she is found by Jack Frost, who takes her to his home. Isotov looks for her and comes across an old witch. He forces her to help, but she also turns the girl into a frozen lifeless form. He finds her and his tears bring her back to life. With the blessings of Jack Frost, they return to the village where they are wed. This gives her father courage to assert himself, and happiness seems in store for most of the people in the story.

X-RAY: This entry seems to be the Russian version of Cinderella (evil stepmother, selfish and angry step-sister, etc.) with familiar bits and pieces from other fairy stories thrown in, including a wicked witch, forest bandits, a maker of magic, etc. With all this and color, too, going for the entry, the film dubbed into English is bound to make a hit with the very young. Acting, direction, production, and special effects are adequate. The screenplay is by Mikhail Volpin and Nikolai Erdman.

AD LINES: "A Thrilling Fairy Tale"; "Fun And Adventure Galore In The Exploits Of 'Jack Frost'."

MGM

One Spy Too Many

MELODRAMA
102M.

(67020)

MGM
(Metrocolor)

ESTIMATE: Men from U.N.C.L.E. back on big screen.

CAST: Robert Vaughn, David McCallum, Rip Torn, Dorothy Provine, Leo G. Carroll, Yvonne Craig, David Opatoshu, David Sheiner, Donna Michelle, Leon Lontoc, Robert Karnes, Clark Gordon, James Hong, Cal Bolder, Carole Williams, Teru Shimada, Arthur Wong, Robert Gibbons. Produced by David Victor; directed by Joseph Sargent; executive producer, Norman Felton; written by Dean Hargrove; an Arena Production.

STORY: Rip Torn, who believes himself to be a reincarnation of Alexander the Great, is determined to rule the world by stealing the formula for a gas that robs men of their will. In the process, he has decided to break all 10 commandments. Thrown into the battle to thwart the evil Torn are the men from U.N.C.L.E., Robert Vaughn and David McCallum. They find an ally in Torn's wife, Dorothy Provine, who is determined to get a divorce from Torn and to reclaim a million dollar inheritance. The forces of evil seem triumphant, but the trio of daring spys escape a series of attempts on their lives. The mad Torn is ultimately defeated and meets death at the hands of his most faithful henchman.

X-RAY: The men from U.N.C.L.E., popular video heroes, repeat one of their two part television adventures for the big screen. Therefore, fans of the series will have seen this before. It shouldn't bother them too much, however, for the tongue-in-cheek spy adventures look far better on the big theatre screen and bathed in color. The girls are pretty, the dialogue sharp, and the breathtaking escapes suitably hairbreadth to keep the audience this is aimed at happy. Where previous adventures of Napoleon and Ilya have clicked, this should find a warm response. Theatres may find it a bit strange playing second-run to the television screen, but that's part of our changing industry.

AD LINES: "The Man From U.N.C.L.E. Is Sensational On The Big Screen In Color"; "She Was One Spy Too Many . . . But Pretty Enough To Turn Any Agent's Head."

Spinout

COMEDY WITH MUSIC
95M.

(67080)

MGM
(Panavision)
(Metrocolor)

ESTIMATE: Presley rides again and it's fun.

CAST: Elvis Presley, Shelley Fabares, Diane McBain, Deborah Walley, Dodie Marshall, Jack Mullaney, Will Hutchins, Warren Berlinger, Jimmy Hawkins, Carl Betz, Cecil Kellaway, Una Merkel. Produced by Joe Pasternak; directed by Norman Taurog.

STORY: Singer Elvis Presley is quite happy racing his car now and again and touring with his band, consisting of drummer Deborah Walley, Jack Mullaney, and Jimmy Hawkins. Presley enjoys remaining single. Walley would like to change that, and she is joined by Shelley Fabares, daughter of wealthy auto-maker Carl Betz, who hires Presley and band to perform one number for Fabares on her birthday. Betz would like Presley to drive his new racer in an upcoming race. When Presley is about to leave town, Betz maneuvers him into staying, with Presley even renting the house next door, where he throws some swinging parties. Local policeman Will Hutchins, who is a gourmet cook, takes an interest in Walley and her cooking. Meanwhile, another gal who has her eye on Presley is author Diane McBain, who is writing a book about the perfect American male. She intends to marry him when she's found him. She settles on Presley as the answer to her quest. A party before the race finds Betz falling in love with McBain while Betz's assistant, Warren Berlinger, falls for Fabares. Presley does fine in the race but in a different car. At the end, he marries off the three girls to their new found loves. He leads the band once again with another cute gal drummer, and he's still a bachelor.

X-RAY: Well produced, slickly directed, and filled with the proper amount of plot and counter-plot, loads of pretty girls, some action,

fun, swingin' tunes, etc., this latest entry with Elvis Presley should prove an attractive item. Color helps dress the release and makes it even more palatable. The acting is good, and audiences looking for some lightweight fun should find this filling the bill. The screenplay is by Theodore J. Flicker and George Kirgo.

AD LINES: "He Was Fast With A Guitar, A Tune, And A Racing Car"; "All The Gals Had One Target In Mind—Elvis Presley . . . He Had Other Ideas."

20TH-FOX

I Deal In Danger

MELODRAMA
89M.

(625)

20th-Fox
(Color by DeLuxe)

ESTIMATE: Television presentation is okay programmer.

CAST: Robert Goulet, Christine Carere, Donald Harron, Horst Frank, Werner Peters, Eva Pflug, Christiane Schmidtmer, John Van Dreelan, Hans Reiser, Margit Saad. Executive producer, Walter Grauman; produced by Buck Houghton; directed by Walter Grauman.

STORY: Allied agent Robert Goulet is the sole surviving member of an allied espionage team known as Blue Light. He has worked his way into the higher echelons of German intelligence during World War II. He is aided secretly by Christiane Schmidtmer, daughter of a dead French general. He is suspected by S.S. captain Werner Peters who plans a trap during a trip to neutral Lisbon. Goulet comes through with flying colors, turning the tables on Peters, who is named a traitor and has to defect to the Allies. Back in Germany, Goulet receives permission to visit a super-secret plant where a large fleet of special missile submarines are under construction and development. Security measures are so strict that he must interest someone on the inside to help him. He manages to get Eva Pflug interested and involved, and she eventually agrees to help if he will get her friends and associates out before he destroys the installation. He agrees, and before the Germans can send their subs out on their assignments, he triggers explosive devices. He destroys the installation and, unfortunately, Pflug as well. He and her associates get out, and he concentrates on future assignments.

X-RAY: Some audiences are going to find that the on-screen proceedings look familiar to them, and with good reason. The American Broadcasting Company had presented a series known as "Blue Light" on its tv network. The several episodes seen here were drawn from the tv presentation and tied together in expert fashion and in color. The story holds interest, and the acting is average. The production values are good. It should do okay as part of the program. The screenplay is by Larry Cohen.

AD LINES: "Espionage Thrills And Chills"; "An Adventure In Suspense Behind Enemy Lines."

That Tennessee Beat

(622)

DRAMA WITH MUSIC
84M.

20th-Fox

ESTIMATE: For the lower half of program.

CAST: Sharon DeBord, Earl Richards, Dolores Faith, Minnie Pearl, Merle Travis, Jim Reader, Cecil Scaife, Rink Hardin, Lightnin' Chance, and guest stars The Statler Brothers, Boots Randolph, Stony Mt. Cloggers, and Pete Drake. Produced and directed by Richard Brill; a Robert L. Lippert Presentation.

STORY: Earl Richards is a youth with a penchant for getting into trouble and a talent for singing and guitar playing. When his car is in an accident involving a pedestrian, his father, Cecil Scaife, disowns him and sends him packing. He steals some money at the urging of a girl friend who has him robbed and beaten and left lying on the road to Nashville, where he was heading to find fame and fortune. He is aided by Sharon DeBord and her brother, Jim Reader, who were singing stars at one time and now are trying for a comeback. They introduce him to Rev. Minnie Pearl, who lets him stay in her church. He is influenced to the good by her. He sings at a contest presentation and is signed to make some records. He joins DeBord and Reader, and the trio are a hit. His records sell fast and often, and he becomes successful. His old girl friend tries blackmail the night before an important concert, but he isn't having any. He confesses his past before the audience, which includes his father. Parent and son are reunited, and the concert is a big hit.

X-RAY: Country music is a big thing in a large part of the country, and where this applies, this release should be quite successful. Elsewhere, it can round out the program in the supporting slot. A number of tunes are presented; the acting is adequate; and the direction and production values are acceptable. The screenplay is by Paul Schneider.

AD LINES: "The New Kind Of Sound That's Sweeping The Country"; "Join The Swingers With A New Kind Of Sound."

UNITED ARTISTS

The Fortune Cookie

COMEDY DRAMA
125M.

(6617)
United Artists
(Mirisch)
(Panavision)

ESTIMATE: Entertaining entry has angles.

CAST: Jack Lemmon, Walter Matthau, Ron Rich, Cliff Osmond, Judi West, Lurene Tuttle, Harry Holcomb, Les Tremayne, Marge Redmond, Noam Pitlik, Harry Davis, Ann Shoemaker. Produced and directed by Billy Wilder; associate producers, I. A. L. Diamond and Doane Harrison.

STORY: Television cameraman Jack Lemmon is doing his usual job of covering sporting events, and this time he's got his portable camera on the sidelines during a football game between the Cleveland Browns and the Minnesota Vikings. Ron Rich, star Negro halfback on the Browns, bowls him over when tackled. He is taken to the hospital where his brother-in-law, a lawyer with the angles, Walter Matthau, talks Lemmon into faking more serious injuries so he can sue the stadium, the team, and the broadcasting system for a million dollars. Lemmon at first protests but eventually gives in, especially when Matthau emphasizes that the action may bring back his divorced wife, Judi West, who ran off with a musician. When she hears of the possibility of a huge money award, she leaves her lover and returns. Meanwhile, Rich can't concentrate on the game and spends much of his time caring for and giving comfort to Lemmon while he confines himself to a wheel chair. The insurance companies put private detective Cliff Osmond and an associate on the job covering Lemmon's every movement and conversation via cameras and recording devices. Lemmon eventually gets fed up with Matthau and West's greed and with the hurt to Rich. He gives up the whole idea, admitting that it was all one big fake, and even tearing up a settlement check. Rich eventually straightens out, and it looks as though he will play ball again.

X-RAY: Walter Matthau really gets a chance to show his proficiency as both an actor and comedian in his role of shyster-lawyer and con man in this comedic and dramatic offering that is entertaining, yet afflicted with a modern-day ailment known as excessive length. Jack Lemmon is his usual competent self in a situation that has him playing second fiddle to the impressive Matthau, who everyone will agree steals the show. As for the story itself, this has its ups and downs, its fun and near-fun, with the end result generally good. The title, theme, and people offer opportunities for tie-ins, co-op ads, and promotions, and the result could be pleasing at most boxoffices. The performances are capable, and direction and production are efficient. The story is by Billy Wilder and I. A. L. Diamond. As usual, they are sharply critical of many of the mores and values of modern America.

AD LINES: "There Are Two Kinds Of People In This World—Those Who Will Do Anything For Money and Those Who Will Do Almost Anything For Money."

Return Of The Seven

MELODRAMA
95M.

(6618)
(United Artists)
(Mirisch)
(Panavision)
(Color by DeLuxe)
(Filmed abroad)

ESTIMATE: Okay action entry.

CAST: Yul Brynner, Robert Fuller, Julian Mateos, Warren Oates, Jordan Christopher, Virgilio Texeira, Claude Akins, Elisa Montes, Emilio Fernandez, Rudolfo Acosta, Fernando Rey. Produced by Ted Richmond; directed by Burt Kennedy.

STORY: Julian Mateos, one of the original group known as the Magnificent Seven, remained in a small Mexican village after he and the others had redemmed it from a bandit band years before. He is kidnapped along with the other men from the village by a band of outlaws and taken away. His wife gets word to the two other companions still alive, Yul Brynner and Robert Fuller, and they enlist Claude Akins, Virgilio Texeira, Warren Oates, and Jordan Christopher, and head for the town. The trail leads them to an abandoned village where Emilio Fernandez has taken the peasants from surrounding villages at gunpoint to help him rebuild the village and the church as a memorial to his dead sons. Priest Fernando Rey tries to persuade him that what he is doing is not right, but to little avail. Brynner and friends get the drop on him and force him and his gunmen to ride off. They attack, but Brynner and his men hold them off with no help from the farmers, who have no weapons or will to fight. During the wait for the final onslaught, each tells his story. Fernandez gathers huge numbers of men, and another attack is on. Some of the seven are wounded, one fatally, while many of the attackers are killed. The fighting looks bad for the small band until Brynner kills Fernandez. Their work finished, those of the seven who can and want to ride on.

X-RAY: A follow-up on its predecessor, "The Magnificent Seven," this entry has some action, intrigue, drama, and the advantage of color, as well as suspense to keep audiences generally interested. The cast is efficient, and direction and production are okay. There seems to be a bit too much time taken for the telling of the simple story, but it should do fair busi-

(*Continued on page* 5464)

ALPHABETICAL GUIDE TO 38 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455

B

BIBLE, THE—174m.—Fox 5458
BOLSHOI BALLET '67—75m.—Para. 5458

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461

E

EL GRECO—95m.—20th-Fox 5455

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FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GEORGY GIRL—100m.—Col. 5462

H

HAWAII—189m.—UA 5459
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
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M

MARINE BATTLEGROUND—88m.—For. 5460
MISTER BUDDWING—99m.—MGM 5454

N

NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
NOT WITH MY WIFE, YOU DON'T!—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

R

RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457

S

SECONDS—106m.—Para. 5455
SPINOUT—95m.—MGM 5462

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463

W

WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

Return Of The Seven

(*Continued from page* 5463)

ness as part of the program. The screenplay is by Larry Cohen.

AD LINES: "Seven Guns Blaze In The Interests Of Justice"; "Seven Against An Army Of Outlaws."

WARNERS

Any Wednesday

(655)

COMEDY
109M.

Warners
(Technicolor)

ESTIMATE: Cute comedy.

CAST: Jane Fonda, Jason Robards, Dean Jones, Rosemary Murphy, Ann Prentiss, Jack Fletcher. Produced by Julius J. Epstein; directed by Robert Ellis Miller.

STORY: Six days out of every week, millionaire industrialist Jason Robards is a faithful husband, but each Wednesday, when he is supposedly off on business trips, he is spending the day with Jane Fonda in her apartment. His company has taken the apartment as an executive suite that he can charge off on his expense account. The rest of the time, he's at home with wife Rosemary Murphy. Through an error by a new secretary, out-of-towner Dean Jones, whose firm is being taken over by one of Robard's companies, is sent to stay in the "executive suite" when he can't find a hotel room. He hopes to persuade Robards not to sell off his firm. Jones thinks Fonda is a party girl who goes with the suite. The new girl also sends Murphy to the address on the chance she might see Robards there, and Murphy thinks Fonda is Jones' wife, even though she wonders why Fonda's voice sounds familiar. Robards does put in an appearance, and Murphy insists that the four of them have dinner together. Later that evening, Murphy figures out who Fonda really is, and Robards moves in with Fonda prior to a divorce. Murphy shows Fonda the huge house in which she'll be expected to live and photos of their two children, who are away at college. Until now, Fonda thought they were infants. Fonda invites Murphy to use the executive suite when she's in town, and Murphy decides to take a bath. She is surprised by Robards, who gets romantic feelings about her once again. Fonda surprises them making love, and she explodes. Jones, in love with Fonda, arrives at the right moment, and she agrees to marry him. Robards tries for a reconciliation with Murphy, who is willing to let him call—any Wednesday.

X-RAY: This comedy about the midadventures of a wealthy married Romeo was quite a hit on stage, and the filmed result emerges as a funny entry that should please most viewers looking for something light in the way of entertainment. While it is a bit on the talky side, it's amusing, colorful, and aided by expert acting, smart direction, and efficient production. Adults will best appreciate some of the extramarital situations. The use of color dresses the release nicely. Julius J. Epstein wrote the screenplay, based on the play by Muriel Resnik.

AD LINES: "Wednesday Was Their FUN Day;" "Wednesday Was The Wildest Day of The Week—Until His Wife Found Out."

FOREIGN

10:30 P.M. Summer

DRAMA
85M.

Lopert
(Technicolor)
(Filmed abroad)

ESTIMATE: Arty offering for specialty spots.

CAST: Melina Mercouri, Romy Schneider, Peter Finch, Julian Mateos, Isabel Maria Perez, Beatriz Savon. Produced by Jules Dassin and Anatole Litvak; directed by Jules Dassin.

STORY: As a violent summer storm closes in on a Spanish village, Julian Mateos strides through the streets with a gun in hand until he comes to his home. He surprises his young wife and a lover and kills them both. The rain hits as he takes refuge from alerted police. Meanwhile, a car loaded with foreign travelers arrives, containing Peter Finch, an Englishman; his Greek wife, Melina Mercouri; their child, Isabel Maria Perez; and their beautiful young friend and companion, Romy Schneider, who has eyes for Finch. The hotel can not provide them with rooms but manages food and lodgings in a corridor where other stranded tourists are also to be found. Mercouri has turned to drink, presumably out of boredom, while Finch is torn between his love for her and his attraction to Schneider. Mercouri seems aware of their situation and gets an erotic feeling out of the tense atmosphere. Mercouri steals away to drink by herself, and she spots Finch and Schneider in an embrace on a balcony. She also sees Mateos hiding on a nearby rooftop. She takes her car to where he is hiding and conceals him, taking him away to the deserted countryside. She leaves him in hiding, promising to return the next day. She informs the others, and they accompany her to the fugitive, only to find that he has shot himself. They continue on their journey towards Madrid, and Mercouri gives the pair another chance to make love while she indulges in drink. Later, she admits to Finch that she no longer loves him, and then they go to a flamenco cafe. Afterwards, they play hide and seek in the deserted wee hours of the morning, with Mercouri hiding so well that the others cannot find her.

X-RAY: The eternal triangle with emotional variations is surrounded by moodiness, alcohol, and depressing atmosphere. Whatever story values the import has will appeal to the dedicated patrons of the art spots. Presumably, they will be attracted by the cast headed by Melina Mercouri, a vibrant personality assigned the role of an alcoholic with other problems as well, and the off-beat qualities of the story. Some will prove indifferent to the slowness of the proceedings and the story that seems to go nowhere, burdened with complications. The cast follows through on its assignments in suitable fashion, and the direction and production are adequate. The screenplay is by Jules Dassin and Marguerite Duras, based on the novel by Duras.

AD LINES: "Tourists Trapped In The Turmoil And Tenseness Of A Spanish Village"; "An Off-Beat Drama About Three People Involved In Romantic Turmoil."



October 19, 1966 SECTION THREE
Vol. 76, No. 10

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

'Merry-Go-Round' Contest

Columbia Pictures' James Coburn starrer, "Dead Heat on a Merry-Go-Round," is the first motion picture to be promoted via a contest on WOR-FM under the new disc jockey format which went into effect recently. All of the four disc jockeys recently signed by the station have been plugging the contest.

Popular DJ Murray (the 'K') Kaufman, Scott Muni, Johnny Michaels and Bill (Rosko) Mercer have been announcing the contest which is giving a heavy promotional thrust to the World Premiere of "Dead Heat on a Merry-Go-Round" at the Victoria and Festival Theatres in New York.

Listeners are invited to guess how many revolutions the carousel in Central Park makes in one hour. The person coming closest to the actual figure will win the Central Park carousel—for a whole hour, that is. Together with 25 of his friends, the winner will get to use the carousel for an hour.

Columbia has also arranged for a breakfast for the winner and his 25 guests prior to the carousel ride. Following the Central Park activities, the group will be transported to the Victoria Theatre as Columbia's guests at the premiere showing of the film.

Among the highlights of the premiere day activities was a lobby promotion at the Victoria featuring two real live exotic dancers, who gave belly dance instructions to any adult female wishing to learn their tummy twisting techniques. The two belly dancers, Morocco and Shani, featured nightly at the famed Round Table Restaurant, appeared in the lobby of the Victoria from 10 AM to 5 PM to give the demonstrations and instructions.

The world bow also got an unusual promotional boost via a unique endurance race that took place in Central Park. Scene of the unique event was the merry-go-round in the park, where apprentice jockey Victor Lubinskas, Jr. competed against Miss Pauline McCormick, exercise girl at Belmont and Aqueduct. At about 10 AM, Lubinskas, in full stable silks, and Miss McCormick, exercise girl for owner-trainer Frank Wright, mounted their spinning, galloping steeds in a race to see which of them stayed aboard the merry-go-round the longest.

The merry-go-round promotion has also been carried over to a bally truck that operated in Manhattan in advance of the opening and continued throughout the rest of the week. Bannered with signs announcing the playdate information, the truck visited the Victoria and Festival Theatres giving free rides to adults.

An attractive model accompanied the merry-go-round truck distributing heralds and inviting pedestrians to take a ride. In addition to the theatres, the bally truck also toured the midtown area.

Annual Back To School Giveaway Sponsored By Newark Savings Bank



American International recently unveiled this eight-foot standee of China Lee as she appears in "What's Up Tiger Lily?". Miss Lee showed exhibitors how the mechanized tail worked and informed them the standee was available for the film's playdates around the country. Shown are Henry G. Saperstein, executive producer of the picture; Bruce Corwin, vice president, Metropolitan Theatres; and Roger Bower, of the same circuit.

Carl Jablonski, Stanley Warner Stanley, Newark, N.J., tied in his recent showing of Columbia's "Born Free" with the theatre's annual "Back To School Pencil Box Giveaway" which is held every fall.

He decided to ask the local Howards Savings Bank branch to sponsor and they were glad to do it. Accordingly the theme of the show was "Attend The Stanley's Annual Back To School Show and Obtain A Free Pencil Box Courtesy Of Your School Savings Bank, The Howard Savings Institution At Sanford and South Orange Avenues, Newark."

At the bank's expense a large window display was put up in the bank's display window, 3,000 heralds were printed and distributed to area schools at dismissal time, a 40 × 60 was made up and posted in the lobby and on the street, weather permitting. The weekly program carried word of the show. A trailer was made up and shown on the screen for a month in advance. Special announcements were made over the public address system and in the lobby. Free reader copy was obtained in The Star Ledger and reader copy was also obtained in the local area paper, The Vailsburg Herald.

The campaign was conducted one month in advance of playdate and the show was a huge success. Close to 1,000 children attended and receipts and concession sales were the largest for a "Back To School" show in many years. The original number of pencil boxes ordered were not enough, and more had to be brought from another theatre. The boxes were given to boys and girls under 12 years of age only. The contents of the pencil cases were a six inch ruler, two pencils, six color pencils, an eraser, a protractor, and the colorful case.

"Alfie" Records Popular

Three different versions of the title song from Paramount's "Alfie" are currently listed on the nation's music popularity charts.

The best-selling Imperial Records single by Cher has climbed to the 32nd spot on the Hot 100 as listed by Billboard.

On Billboard's Top 40 Easy Listening chart two single vocals of "Alfie" are highly placed; one by Joannie Sommers on the Columbia label and Carmen MacRae's Mainstream version.

'17' 'Up The Down Staircase'

"Up the Down Staircase," the Warner Bros. motion picture version of Bel Kaufman's best-seller, gets interesting attention from the October issue of Seventeen magazine, which features an article about a high-school youngster, Lew Wallach, who makes his acting debut in the Technicolor film.

'What's Happening' In '17'

The September issue of Seventeen Magazine, focuses on Columbia Pictures' "It's What's Happening!" with two separate stories on personalities from the film.

Spotlighted in a four page interview and photo layout is Michael Parks, who co-stars in the Sam Spiegel production with Anthony Quinn, George Maharis, Robert Walker, Martha Hyer and Faye Dunaway.

In the exclusive interview, the young actor rejects comparisons some have drawn between him and James Dean, talks about his troubled teen years, and recalls the endless jobs he took so he could keep acting.

Also garnering a major break in the same issue is Miss Dunaway, who talks about the pleasures of acting in a special interview reported in "The Hollywood Scene" column.

Bull Fighting Stressed In Selling "Moment Of Truth" Cal. Premiere

Sydney Linden, general manager, and E. D. Harris, publicity and promotion manager, Herbert Rosener Southern California Theatres, recently concentrated on bull fighting as their promotional activities in pre-selling Rizzoli Film's "The Moment Of Truth."

Since the subject matter of the film is very close to the hearts of the Mexican and Spanish communities that should have been easy; but the film is in Italian with English subtitles. So they hit the English and Italian speaking groups with a heavy concentration on the Mexican and Spanish crowds. They figured they would love the action and Spanish locales strong enough to attend. The younger groups speak English and the older ones understand some of the Italian. At any rate it worked out fine and they had good results with a film that is limited to minority groups.

Highlights of their campaign were:

Advance screenings for the press, sports editors, directors of Mexican and Spanish organizations, colleges.

Received many publicity breaks from film critics, columnists, Walter Winchell included, sports editors and feature writers in the daily and weekly sport pages.

Special theatre parties for bull fight aficionados and friends arranged by Ed Swenson, president of 20 clubs in this area.

Bob Ryan, 20-year-old matador from Los Angeles, who worked in one of the big scenes when film was shot in Spain, made personal appearances and did press interviews to plug the film and play date.

CLARIN, the official bull fight publication of the West, widely read by the majority of American and Spanish-Mexican aficionados, ran two controversial reviews on the film in one issue, stirring up word of mouth publicity.

Lyn Sherwood, publisher of Clarin, made personal appearances at sports clubs and at special dinner parties held at the popular Mexican El Peso restaurant, showing 16mm bull fight films to promote Clarin subscriptions and "The Moment of Truth."

On Sherwood's weekly radio program, he offered new subscribers a free movie ticket for this film, with each paid admission. Many free tickets brought two or more paid customers.

Clarin was also on sale at travel agencies, Los Angeles Airport, and newsstands and at all gates at the Tijuana Bull Ring, near Mexican-California border, attended by a large majority of fans from Los Angeles.

Fiesta Travel Agency, which sells 75% of Tijuana tickets, mostly by mail to regular customers, inserted film literature in each mailing and also distributed the advertising to all drop-ins.

KMEX-TV broadcasts live, the bull fights from Mexico City, every Sunday, 5–7, to a large home audience. We made a trade deal. The station ran a 60 second theatre commercial, using stills from "The Moment Of Truth," after the first bull fight, (they run six) every Sunday. During the run of the film, we ran a trailer at each performance, plugging the TV show.

KRHM radio simulcasts the same television show in English. We negotiated a similar reciprocal deal, receiving 4 spot announcements during the radio broadcast.

Premiere night guests included the press, movie and TV personalities, American, Mexican and Spanish civic and government officials.



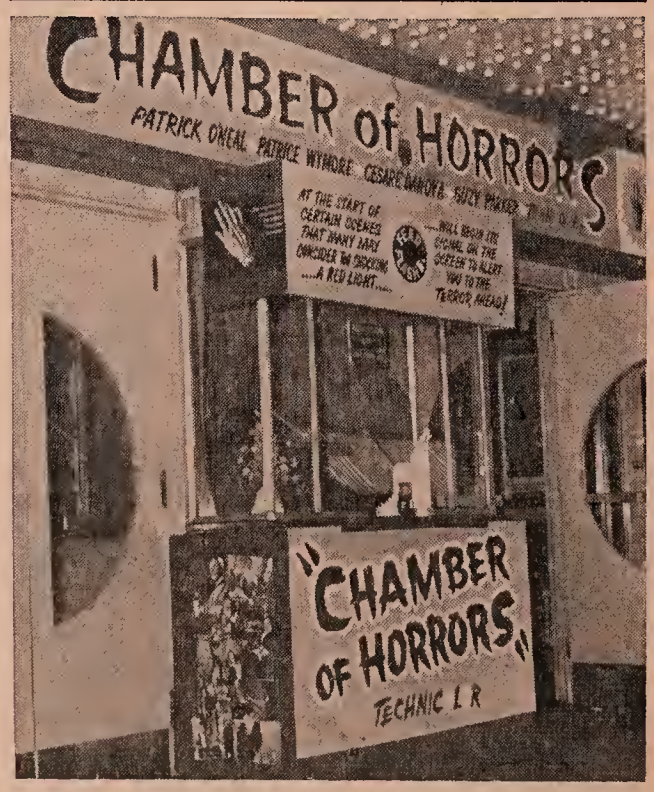
General manager Sydney Linden and movie star Stephanie Powers, bull fight aficionados, recently discussed bull fighting in the lobby of the Beverly Canon Theatre, Beverly Hills, Cal., at the premiere of Rizzoli's "The Moment Of Truth."

TV-Radio Campaign On "Seven"

An all-out "Return of the Seven" television and radio promotion campaign has been set by United Artists and the Mirisch organization. The motion picture, to be released in New York this month, continues the adventures of Chris, the gunslinger, played by Yul Brynner, and his henchmen, originally presented in the memorable "The Magnificent Seven."

For use on TV, a featurette is available gratis, designed to sell audiences on the excitement of the film. The short was filmed in Spain, where "Return of the Seven" was shot on location.

Two open-end interview platters are available for radio. One is with Yul Brynner and the other is with Jordan Christopher, popular singer, who makes his film debut in the movie. Both of the six-minute disks allow for local announcements to be made at the beginning and end.



Marvin Graybeal, manager, Paramount, Kansas City, Mo., recently created a special front on Warners "Chambers Of Horrors" featuring the "Fear Flashes" gimmick as shown on top of the boxoffice.

United Airlines "Hawaii" Tie-Up

"Hawaii," film version of James A. Michener's international best-seller, is the subject of a special seven-minute color featurette currently being shown on United Air Lines flights.

The featurette, which highlights the making of the Mirisch Corporation presentation released by United Artists, is the first of its kind ever programmed on a commercial plane.

United Air Lines has been designated as the official airline for "Hawaii' and is engaged in an all-out joint effort with United Artists to promote the motion picture. The color featurette is one aspect of this national campaign.

Between October 15 and November 15 United Air Lines' newspaper and magazine advertisements will mention "Hawaii."

The 1967 Hawaii tour folders will contain information about the film. The folder will be distributed to all office and ticket agencies this fall.

United Air Lines' fall tour displays will feature the Hawaiian Islands and the film, "Hawaii," with mention of the stars and art work from the production. The display, measuring 5′ × 5′ × 20″, will be distributed to 3,000 ticket offices and travel agencies.

In conjunction with Travelpower, Inc., which has been named exclusive operators of "See James Michener's 'Hawaii'" tours, a nation-wide contest has been set with 15-day vacations in Hawaii, with all expenses paid, including transportation. In conjunction with its travel agencies, Travelpower is providing a 16-page tour brochure (apart from the one prepared by United Air Lines), a 15-minute film strip, window display, theatre handout rack, newspaper ad mats and theatre handout piece. Travelpower and its agencies also are granting "ground transportation" to the contest winners.

Cities in which the contests will be conducted include: New York, Los Angeles, Chicago, San Francisco, Boston, Philadelphia, Washington, Denver, Detroit, Minneapolis, Dallas and San Diego.

Life For "Doctor Dolittle"

A recent issue of Life Magazine accords the Arthur P. Jacobs production of "Doctor Dolittle" the unique distinction of being the first motion picture ever to receive a gate-fold four-color cover.

This unparalleled coverage highlights Academy Award winner Rex Harrison, who portrays the title character, riding a giraffe on the cover and "conversing" with an elephant on its fold-out, in two scenes from 20th Century-Fox's musical version of the classic novels by Hugh Lofting.

In addition, the magazine spotlights the film on six inside pages, with four pages of color photographs including a double truck under the heading, "Debonair Rex Now a Celebrated Doctor."

There is also a two-page personal memoir by Hugh Lofting's son, Colin, entitled "Mortifying Visit from a Dude Dad."

Moreover, the entire "Editor's Note" column, on the same page as the "Contents," is devoted to a report by another son of the author's, Christopher, on the recent filming of "Doctor Dolittle" in England.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor



Herb Kaplan, general manager, Bay Harbor, Bay Harbor Islands, Fla., recently proved that old soldiers never die—they become involved in the exploitation of such pictures as United Artists' "What Did You Do In The War Daddy?". The beard, World War One Uniform, and old rifle proved a stopper as the aide went from hotel to hotel giving out circulars. He also visited the amusement editor of the Miami Herald and received quite a bit of space in his column; and attracted much attention as he marched in front of the theatre.

Newspaper Tie-in On "Paris"

A unique national newspaper merchandising campaign has been developed for Paramount's "Is Paris Burning?" that will be selling the roadshow presentation on the local level in conjunction with individual playdates.

The Benjamin Company, the national newspaper book service organization, is offering major newspapers in cities across the country the exclusive 12-part serialization rights to "Is Paris Burning?" with the franchise offer being timed to the film's local premiere.

Each of the 12 parts is introduced with the fact that the film is on its way to the particular city, with full playdate information included. Also tied-in is the film version of the paperback which is offered for sale via a coupon which runs at the end of each segment of the serialization.

The Benjamin Company is also supplying newspapers who run the serialization with a complete set of fully-captioned stills from the motion picture as illustration art for the individual segments.

The unusual newspaper tie-in includes opportunities for a full range of film paperback-serialization-music cooperative advertising.

Fox Films Plugged

Vogue Children Magazine, in its Fall issue, eagerly anticipates two 20th Century-Fox attractions—Arthur P. Jacobs' "Doctor Dolittle" and "Smoky."

The publication states that "Two twentieth-century young-people's classics are being made into movies, both by 20th Century-Fox. It was 20th Century-Fox that gave us 'The Sound of Music,' and that makes us hopeful for the cinematizations of Will James' 'Smoky' and Hugh J. Lofting's 'Doctor Dolittle.'"

"For over forty years," the article continues, "Smoky, fierce, black, wild, untrammeled leader of a lolliping band of untamed horses, has enchanted readers. We've wept and laughed and hung suspensefully as Smoky eludes capture by the wily Rocking R Ranch wranglers, ultimately trusting only in lone rider Clint. High romance on the range, all this, and it's sure to make the Western of the year."

Discussing "Doctor Dolittle," Vogue Children says. "It may not be greater than the book, but it promises to be as good—and if that's true, we should all be dancing in the streets."

LOST AND FOUND

Probably, no day goes by without a theatre patron reporting the loss of something. A Lost and Found service set-up is an aspect of theatre operation which—like the department store's Complaint Department—is both necessary and undesired.

Don't make it seem like an inconvenience; the patron who has mislaid something, and comes to you for assistance in retrieving it, can be plenty grateful for your whole-hearted cooperation.

An immediate effort should be made to locate the missing object if the report of loss is made while the patron still is in the theatre, or even if such report is phoned in by an anxious parent when her child arrives home minus a scarf or other article of clothing. With the least possible disturbance to present patrons, an usher should check the floor and seats in the vicinity indicated by the patron who has reported a lost object; if the patron is unable to pinpoint the location, a wider search might be made during a show break, or during the screening of a trailer or of picture credits . . . NOT, during the most exciting part of a film.

Whoever on the staff is responsible for your lost-and-found operation should ask patron to fill out a card giving full description of the lost object, and his own name, address and phone number. If the article is found or turned in, a letter or phone call to the patron asks him to come in, at his own convenience, to identify and claim the lost object.

A certain amount of showmanship may be employed here. The names and addresses of patrons turning in lost articles of reasonable value—spectacles, clothing, etc.—might also be taken, with the statement that if the article is not claimed within a reasonable period of time, it will be turned over to a charity organization of their choice, in their name. As to the patron who reports a lost article, if it has not been found within two or three days, it can reasonably be assumed that it will not be; a letter of regret should be sent to the patron.

Found articles which may not have been claimed, and which have no self-identifying markings that permit the theatre to return them even without patron report of loss, should be kept safely locked away somewhere, and held for a month or two. They then can be turned over to charitable organizations, sometimes with publicity.

—Reprinted from Theatre Management Digest of the National Association of Theatre Owners, Inc.

Dali's "Fantastic Voyage"

The artistic preparation made for the unique film adventure, 20th Fox's "Fantastic Voyage," was the source of inspiration for the Salvador Dali painting now on exhibition at New York's Hammer Gallery, 51 East 57th Street.

Absorbed by the film's startling premise—a voyage through the circulatory system of the human body by five persons reduced to microscopic dimensions—the world-renowned artist used the "Fantastic Voyage" set designs, a bizarre collection of props (ranging from a torrent of falling popcorn to a life-size plastic baseball player) and the modeling services of the film's new star, Raquel Welch. The resulting work is a collage of forms, both starkly real and oblique in the Dali style now familiar to museums around the world. Photographs by Philippe Halsman of the artist at work are also on view.



This Salvador Dali painting on exhibition at New York's Hammer Gallery was inspired by 20th Century-Fox's "Fantastic Voyage." Photographs by Philippe Halsman of the artist at work were also on view.

Presley's Anniversary

In celebration of the 10th anniversary of Elvis Presley's motion picture career, MGM is staging a massive promotion campaign for his 22nd film, "Spinout." Presley, one of the industry's all-time boxoffice giants, will be seen in the Joe Pasternak production next month, exactly 10 years from the date his first motion picture was released in November, 1956. MGM is gearing its entire advertising, publicity and exploitation campaign to emphasize this fact.

Exhibitors throughout the country will receive an elaborate "Spinout" kit, distributed by MGM and RCA Victor, Presley's record company. The kit offers a wide range of promotional material available for tie-ins between theatres and record/music stores. Contained in the kit are: sets of three different Presley portraits; posters advertising the "Spinout" single and RCA Victor soundtrack album; "Spinout" flyers; three different tabloid heralds prepared by MGM and RCA Victor calling attention to the 10th anniversary; RCA booklets announcing Elvis' Gold Car on tour and complete roundup of his record career, and a 20-page MGM Anniversary Story on Presley suitable for local publication.

More than 5,000 major radio stations throughout the country will also receive a copy of Presley's new single, "Spinout," with jacket advertising carrying full movie credit. In addition, MGM has prepared two special display items for the film, a Hi-Rise 40 by 60 standee and a Da-Glo Title Display. Open-end interviews with "Spinout" co-stars Shelley Fabares, Deborah Walley and Diane McBain and director Norman Taurog with Hollywood commentator Dick Strout are also available for local radio programming. Teaser, theatre and television trailers have also been produced.

Novel Drive-In, Auto Tieup Kicks Off Conn. Movie Month

HARTFORD—Typical of the spirited response by Connecticut exhibition to NATO Movie Month observance is an unprecedented tie-up by Alfred Alperin, metropolitan Hartford supervisor for General Cinema Corporation.

Alperin effected a Meadows Drive-In promotion with Williams Ford, Inc., for the latter to pick up the "tab" for first 2,000 carloads of patrons on a night designated as a "sneak preview" of the 1967 Fords.

The dealership rolled several new models onto the Meadows Drive-In patio for display evening of Sept. 28.

This marked the first time in Hartford exhibition history that an automobile dealer and a drive-in theatre combined "talents" to make the introduction of a new season's car lineup at an under-skyer, the occasion also serving to stress the needs for highway and traffic safety by driver and pedestrian alike.

Ray McNamara, Hartford resident manager for New England Theatres Inc., the regional ABC (American Broadcasting Companies) affiliate, appropriately "kicked off" National Movie Month through handsomely resplendent lobby displays attesting to the top quality of current and upcoming product at the downtown, first-run Allyn.

Also, for National Movie Month, Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, independent Connecticut circuit, planted newspaper stories in key Connecticut cities, pointing up the comfort and convenience of attending entertainment programs in newly remodeled, readily accessible Perakos theatres situated across the state.

Foot Race For "Walk"

Warren Switzler, manager, Amity, Inter-County Shopping Center, Amityville, L.I., N.Y., recently held a foot race in the shopping center to promote Columbia's "Walk, Don't Run."

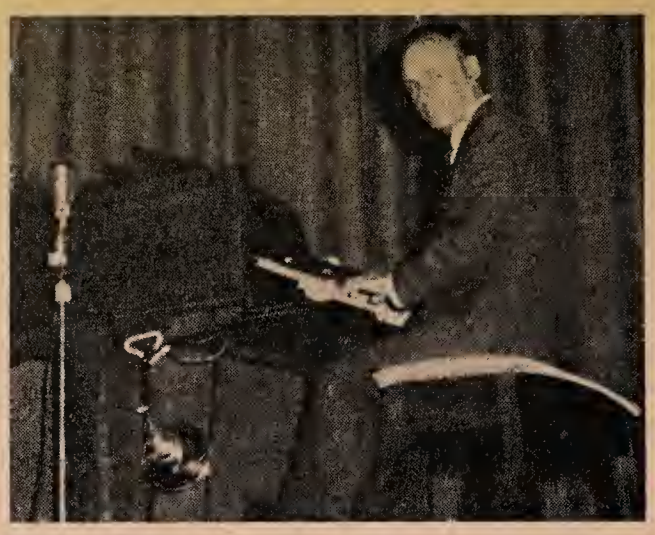
Each of the local schools in the district was represented by one child. There were two events, elementary school and junior high school. As the youngsters made their way around the shopping center, the crowd shouted something the contestants often forgot, "Walk, Don't Run."

NATO Delegates Given "Money Making Machine"

NEW YORK—The annual publication the entire membership received at the NATO convention is called the NATO Money Making Machine. It contains 168 pages. The book contains listings of major film distributors, specialized film distributors, and distributors of children's matinee programs. There is a product schedule, a film catalog, and a complete listing of available foreign and domestic motion picture features.

The different sections contain merchandising ideas, film series, group sales, teenage shows, previews, creative newspaper ads, radio advertising, free advertising services, concessions sales, exploitation shows, drive-in tips, manager's manual, public relations speech material, tips on public speaking, and more.

In addition, the convention booklet will be shipped to members of the National Association of Theatre Owners upon request.



Bill Wright, manager-organist, Eastland, West Covina, Cal., is seen at the Conn Organ he features as an added stage attraction at each show.

Organ As Added Attraction

Bill Wright, an old silent picture organist on Loew's Circuit back in the 20's, went into theatre management when "sound" took over.

He has always managed to make good use of his musical ability in every theatre he has managed since that time.

After 20 years as manager-organist at the Crown, Pasadena, Cal., he is now at the new Eastland, in West Covina, Cal., in the same capacity.

Through the courtesy of the local Gould Music Company, he is presently using their new Conn theatre organ valued at $7,000. This makes an excellent show-case for their instrument.

Wright does a half hour concert each evening before the show, and also 15 minutes at the nine o'clock break.

Patrons love it, especially the request programs.

Wright thinks this would be a good added attraction for any theatre having an organist on the pay roll, and can be done without financial outlay of any kind. He says that every organ company in the San Gabriel Valley have requested display privilege as soon as the Conn tie-in ends.

Wright bills the added feature on his marquee and on a 40×60 display in the lobby.



These 12 mod-ishly attired models with lettered sweat-shirts were used recently to promote the premiere of Warners' "Kaleidoscope" at the Warner, Leicester Square, London. They are seen outside "Big Ben."

MGM Product On View

NEW YORK—Following the enthusiastic response to MGM's multi-screen product presentation at the NATO convention, 62 70mm. and 35mm. prints are now being made at the Culver City Studios for theatrical distribution throughout the world. This marks the first time in MGM history that a product presentation has been used for theatrical showings.

Conceived and executed by Andy Kuehn of MGM's New York office and Merle Chamberlin, post production administrator, the 25-minute subject uses a three panel triptych process to show scenes from forthcoming MGM product made at the Culver City Studios, on location, and also depicts the company's new world headquarters in the MGM Building in New York. Utilizing the theme "Lion Power—The Roar Heard Around The World," the product presentation opens up to full 70mm. projection and six-track stereophonic sound for the sequences from "Grand Prix," "2001: A Space Odyssey," "Doctor Zhivago," and the 70mm. presentation of "Gone With The Wind."

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WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

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PROJECTIONIST and part-time manager wanted. Colorado ski and summer resort town. Year-round, independent, 400 seat operation. Ideal for man considering retirement. **BOX A1012, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

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ADVERTISING, PUBLICITY writer available to build up B.O. Send letter stating problems, needs. Will work on % or set fee depending on work involved. **BOX A105, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: Assistant manager for full time, first run, downtown theatre. Experienced. **BOX C1012, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: Working manager to supervise three Muskegon, Michigan drive-in theatres. Excellent opportunity. **JACK LOEKS THEATRES, 1400 28th St. S.W., Grand Rapids, Mich. (1012)**

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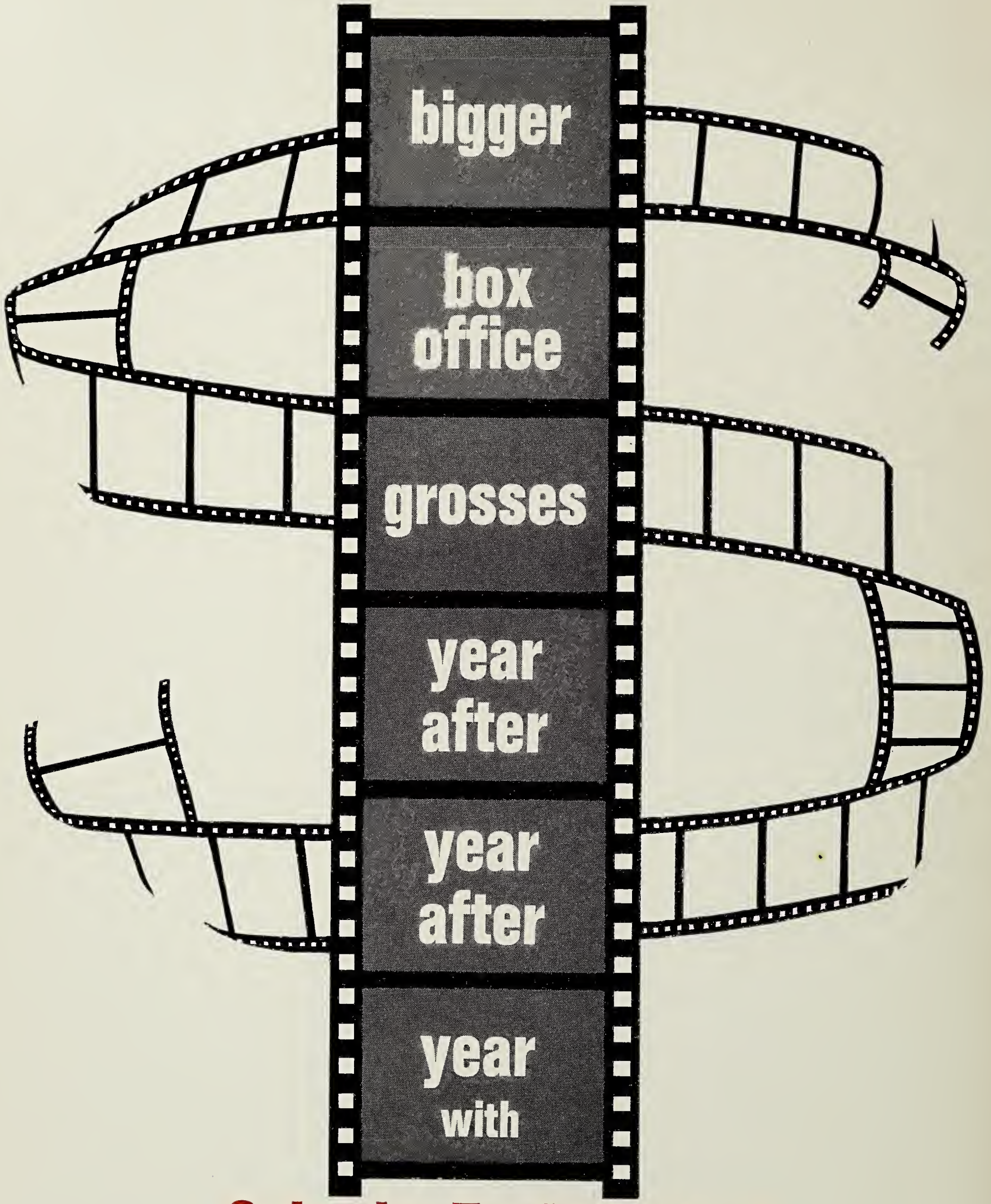
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EXHIBITOR

OCTOBER 26, 1966 Volume 76 Number 11

IN TWO SECTIONS • THIS IS SECTION ONE



UA To Amend New Contract

(See Page 5)

Merger Okayed For Para., G&W

(See Page 6)

Columbia Pictures, headed by A. Schneider (photo), made financial news as a Swiss bank purchased 34 per cent of the outstanding stock. Exhibitors who saw the Columbia product reel at the NATO convention figure the financiers recognize a good thing when they see it.

EXHIBITOR IN A STRAITJACKET . . . see editorial—page 3

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Volume 76 • No. 11 October 26, 1966 Our 48th Year

EXHIBITOR IN A STRAITJACKET

THIS INDUSTRY HAS A RARE TALENT for taking an excellent idea and then running it into the ground. Some bright fellows dug up a number of old features and some rather inexpensive foreign-made product with special appeal for kids and booked them into selected theatres for multiple engagements on a particular Saturday and Sunday matinee.

The results exceeded their fondest expectations. Backed by extensive cooperative ads in newspapers, radio and television, such programs grossed very well indeed, even when one considers the 50 per cent sales terms involved.

Now some of the boys apparently are feeling their oats. We understand that certain companies engaged in this kind of operation have decided to cut back on the big advertising campaigns that launched earlier films so well. Of course, they have no intention of cutting back the 50 per cent terms to theatres. Based on our own broad experience in theatre operation, we would advise exhibitors to be wary in setting up future deals of this sort.

Despite high-toned promises and threatened law suits, many of these matinee distributors appear to be on rather shaky ground when it comes to clearing dates for these engagements. There is an understandable reluctance on the part of major film companies, who still provide the bulk of film to theatres, to see their pictures arbitrarily chopped from Saturday and Sunday matinee schedules to make room for these kiddie programs.

It is one thing if the regularly booked film is of such an adult nature that it can not be seen by family audiences. With such a situation, exhibitors would do well to make sure a clause in their contract offers them the opportunity to replace the picture with more suitable fare for Saturday and Sunday matinees.

On the other hand, if the picture being played is not unfit for the family trade, it seems to us that the distributor has every right to protect his property and to insist that his film be shown for the full engagement specified in the contract, including all matinee showings. In either case, the exhibitor is in real danger of taking a legal beating should he bounce film off his screen without definite permission to do so in his contract.

There is more involved here than simply the right of a distributor to have his film played by theatres choosing to do so. If a battle is shaping up between distributors of matinee films and major distributors, the exhibitor could be caught squarely in the middle. Unless he protects himself by making sure everything pertinent to his operation is covered in his contract, he could well find himself in a straitjacket where every move he makes is the wrong one.

A LESSON FROM GENERAL MOTORS

WE ADMIT TO THE FACT that we wear two hats here at MOTION PICTURE EXHIBITOR. In addition to publishing a trade paper for nearly half a century, we have also operated theatres for even longer than that. There are some striking similarities between the two activities.

Take the subject of advertising. We note that when a film company tells a theatre that it has decided not to engage in any cooperative advertising for the engagement of a particular picture, chances are it is a real clinker. Of course, there is another consideration as well. In a seller's market and in the grip of a product shortage, the buyer has no choice but to take what is available at whatever terms are required.

The decline in cooperative advertising at the theatre level may be equated to a corresponding decline in film advertising as far as the trade press is concerned. The majority of film companies have cut back, and this could also be considered a result of a lack of confidence in product and a high-handed attitude brought on by the fact that theatres must buy whatever is offered to them in today's market anyway.

It is an unhealthy situation and one that is fraught with danger. One of the major industries in this country is the auto industry. Here, too, some years are better than others. Sometimes, the demand exceeds the supply, and dealers can't keep up with orders. At other times, showrooms are full, and the buyers are nowhere to be found.

Auto industry advertising, however, does not fluctuate wildly from good year to bad. The industry knows it is in business for many years to come, and that the pendulum will swing back the other way. The important thing is to keep the sales message before the public and the enthusiasm of dealers running high. That is the job that advertising can accomplish.

Too many people in the motion picture industry act as though the industry were going to disappear shortly. They refuse to look beyond the moment, with the result that every fluctuation is allowed to destroy what has previously been built up, and the selling job has to be done over and over again from scratch.

The theatremen are the dealers in motion pictures. If their enthusiasm for their product declines, it is a cinch that public enthusiasm will disappear as well.

When it comes to trade advertising and cooperative advertising, the motion picture industry could learn a valuable lesson from General Motors.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. William Gereghty announce the arrival of a daughter, **Amber Cathleen.** The father is a cameraman at Columbia studios.

Joseph G. Korsak, office manager of MGM, became a grandfather for the first time when a daughter, **Audrey Elizabeth,** was born to **George and Audrey Roberts** at Mountainside Hospital, Montclair, N.J.

A daughter, **Geraldine,** was born to **Mr. and Mrs. Jerry Limata** at Beth Israel Hospital, New York. Limata is head of United Artists' statistical department.

Gold Bands

Rosemary Lombardo, production secretary to **Salvatore Billitteri,** American International Pictures coast production head, was married to **Frank Nicholas Ciccone** in Brooklyn, N.Y.

Obituaries

Mrs. Margaret M. Farry, wife of **Eugene J. Farry,** died at her home. Farry is administrator of the income, net profits and occupational taxes in the office of the Tax Collector, and until last year with Comerford Theatres' accounting department in Scranton, Pa., for 30 years. Other survivors include a son, a daughter, and six grandchildren.

Frank Fraley, Wilkes-Barre, Pa., one of the first stage hands in the area, who worked for both Comerford and Paramount theatres, died.

W. Ray Johnston, 74, founder of Monogram Pictures Corporation in 1931 which later evolved into Allied Artists, died in Hollywood, Cal., after a long illness following a stroke. He was named chairman of the board in 1945, a post he later held with Allied Artists. Surviving are his widow, two brothers and a sister.

Harold Kay, 60, owner, Lake, Painesville, Ohio, died of a heart attack at Lake County Memorial Hospital. He is survived by his wife, two daughters, and five grandchildren.

Mary Scully, wife of **William A. Scully,** one-time vice president and general sales manager of Universal Pictures, died in Miami Beach, Fla., where she and her husband had retired following his departure from Universal.

117 For General Cinema

AKRON, O.—General Cinema Corporation opened its 117th unit, and its first in Akron, Ohio. The twin theatre, known as Cinema I & II, is located in the Chapel Hill Mall Shopping Center. A press luncheon and cocktail party were held in the lobby of the theatre. The theatres officially opened for business with a ribbon-cutting ceremony in which executives of the Boston-based General Cinema and local officials participated.

General Cinema, which operates in 22 states, also has theatres in Cleveland, Cincinnati, and Columbus. The company also will open two new theatres in Columbus on Nov. 16, and its first conventional theatre in Cincinnati on Dec. 23.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., OCT. 24

Corwin Reveals Changes In UA Sales Contract

CHARLOTTE — Modifications in the United Artists exhibition contract, which were made after extensive discussions with a committee of the National Association of Theatre Owners, were disclosed by Sherrill C. Corwin, N.A.T.O. president, in his keynote speech to the annual convention of the Theatre Owners of North and South Carolina.

Corwin listed the following changes:

The modified contract provides that United Artists has no right to examine exhibitor income tax returns and financial statements unless complete and accurate records of gross receipts on a percentage picture are not made available.

It also provides that the exhibitor will still have the privilege to request a review. The granting of the request, however, as it has always been, will be "in the sole discretion of the distributor."

Another modification now will give the exhibitor 14 days in which to cure, correct or remedy any default in payments for film rentals, before United Artists can take punitive action.

The revised contract increases from five to fourteen days the period in advance that an agreed-upon playdate may be changed by either party, with certain flexibilities provided in the event of an unexpected holdover.

The language, "a separate and distinct fund" (in reference to film rentals due to U A), has been eliminated in the modified agreement.

Heater service charges are still under discussion and Corwin was optimistic about the probability of an early resolution of the differences still unsettled.

The N.A.T.O. president stated that he is thoroughly convinced that the attitude of United Artists, its executives, Messrs. Picker and Velde, and their legal counsel was one of genuine conciliation and that they had met in an atmosphere of mutual respect. He admitted that exhibitors have a responsibility to distributors in correcting certain conditions, but pointed out that the converse was also true.

While asking the southern exhiibtors to judge for themselves as to whether or not the N.A.T.O. leaders were negotiators worthy of their trust, he voiced his own opinion that without N.A.T.O. there would have been no committee and no adjustment, and the chaotic contents of the unreasonable contract would have been the subject of endless discussion and conflict between distributor and individual exhibitors.

In another segment of his speech, the exhibitor leader praised his fellow showmen for the hard work that they had devoted to National Movie Month and called for its adoption as an annual event. He mentioned certain companies which had come through with additional important product and stated that the over-all effect of Movie Month would help combat the "rigor mortis that sets in after school starts, and when the new television shows with all their self-serving air time train their guns on our customers in a fight for the public's leisure time."

Corwin asked for an understanding of production problems, but called for closer relationship between film-makers and theatre owners. He repeated his recommendation of a year ago (which he regretted had not found response in Hollywood)—an offer to form a liaison committee of exhibitor leaders to be available for consultation by forward-looking producers, who would like first-hand information about the ever changing tastes of the moviegoers.

Hopeful that the next year would see the beginning of a new era in industry relations, the N.A.T.O. leader nevertheless lashed out at blind bidding forced upon theatres and said, "There will be no surrender of our rights, no obsequious acceptance of anything casually served up to us without proper consultation." He added, "Neither shall we engage in name-calling in seeking our goals. We shall fight cleanly, but tenaciously to achieve the aims of exhibition."

BROADWAY GROSSES

Hard Tickets Lead Way

NEW YORK — The hard-ticket, reserved-seat hits dominated the Broadway scene. The breakdown was as follows:

"ANY WEDNESDAY" (Warners). Radio City Music Hall, with usual stage show, did $107,000 from Thursday through Sunday, with the second week bound to top $155,000.

"HAWAII" (United Artists). DeMille reported capacity $48,723 on 10 shows per week roadshow policy.

"THE BIBLE" (20th-Fox). Loew's State for the fourth week was capacity $63,937.

"DR. ZHIVAGO" (MGM). Capitol garnered $25,000 for the 44th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $30,000 for the 86th week.

"THE FORTUNE COOKIE" (United Artists). Astor announced $20,000 for the first week.

"DEAD HEAT ON A MERRY-GO-ROUND" (Columbia). Victoria stated that the second week was $19,500.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion did $18,250 on the 18th week.

"MR. BUDDWING" (MGM). Warner reported $10,000 for the second week.

"ALFIE" (Paramount). New Embassy had $15,000 for the ninth week.

TV HAD IT FIRST

In response to queries from exhibitors, MOTION PICTURE EXHIBITOR has ascertained that "THE PIED PIPER OF HAMELIN," matinee attraction being offered to theatres by K. Gordon Murray Pictures, is the same subject that has had repeated showings on television over the past few seasons.

It would be advisable for exhibitors to keep this in mind so that possible patron protests will not come as a surprise.

UA's New Contract Will Be Modified

Rivoli Benefit Premiere For Fox's "Sand Pebbles"

NEW YORK—The world premiere of Robert Wise's "The Sand Pebbles," Tuesday, Dec. 20, will be a gala event benefiting both the Korea Society and the Pearl Buck Foundation, Inc., it was announced by Joseph M. Sugar, vice-president in charge of domestic sales for 20th Century-Fox. General James A. Van Fleet, president of the Korea Society and chairman of the committee planning the premiere festivities, attended a press conference with Wise at the Rivoli Theatre, scene of this next Wise premiere as well as home of the current world premiere engagement for Wise's "The Sound of Music" and his "West Side Story," which premiered there in 1961.

Candice Bergen, a star of "The Sand Pebbles," was also present with H. E. Mr. Yong Shik Kim, Permanent Observer at the United Nations from the Republic of Korea, and other representatives of the two premiere sponsors. Ticket purchasers for this first performance of the motion picture, drawn from Richard McKenna's celebrated novel about a group of Americans caught in China during the turbulent up-rising of the 1920's, will also be admitted to a supper-dance following at the New York Hilton.

Former President Dwight D. Eisenhower heads the honorary committee of distinguished vice-chairmen supporting the premiere committee's campaign. In addition to the noted representatives of the two sponsors, many personalities of the entertainment world, diplomatic corps and prominent leaders of the Philadelphia, Washington and New York communities will be present for the evening to join the film's stars Steve McQueen, Richard Attenborough, Richard Crenna, and Miss Bergen.

Wise recently completed editing "The Sand Pebbles," now being scored and processed, which represents his final step on the production after four years of work. He arrived in New York after Jamaica conferences with Noel Coward for his next film, "Star!," a musical biography of Gertrude Lawrence starring Julie Andrews. In answering questions during the conference, Wise revealed that he had expected to film "The Sand Pebbles" before "The Sound of Music" started production. He decided to do the musical while awaiting clearance to shoot the high adventure drama on location in the Far East. It was finally filmed in Hong Kong and Taiwan.

According to General Van Fleet, it is particularly appropriate for the Korea Society and the Pearl Buck Foundation, Inc., to be sharing in the premiere of this film, set in the Orient during one of the most crucial eras of recent generations. The work of both groups aids the Far East through educational grants, scholarships, health and hospital programs, and a grass roots effort to stimulate the economy and raise living conditions. The General introduced Mrs. R. Gordon Hoxie, wife of the Chancellor of Long Island University, whose C. W. Post College is a sister unit of Korea's Chung'ang University. Their exchange student and scholarship fund will share in benefit contributions.



Signing the contract making Incentive Travel Management of New York City the official travel agency handling the International Variety Clubs Mexican convention to be held in May were, seated, left to right, Richard Gelder, vice-president of I.T.M., and Edward Emanuel, past international chief barker of Variety Clubs and chairman of the convention site committee. Standing are Alfred Teweles, I.T.M. vice president, and Bernard B. Azarow, senior vice-president.

Malco's Lightman Urges All-Out Fight On DST

DETROIT—M. A. Lightman, Jr., president of the Malco Circuit, has called upon the National Association of Theatre Owners to request their help in contacting circuits as well as independents in utilizing their managers to retain standard time.

The Malco Circuit operates theatres in Arkansas, Kentucky, Mississippi, and Tennessee. Lightman has mobilized his circuit personnel to obtain action. He has sent out a detailed letter explaining how to handle legislators in their areas. Lightman pointed out the importance of contacting and enlisting the aid of PTA women, restaurant owners, bowling lane operators, and dairy farmers.

Lightman's letter to the various managers impressed the statistics that Daylight Saving Time causes drive-ins to fall off 30 percent or more, and conventional theatres 20 percent or more. He wants each and every manager to drop practically everything for about two weeks and work on fighting Daylight Savings Time.

Torregrosa Joins Reade

NEW YORK—Joseph Torregrosa has been appointed general manager for The Walter Reade Organization's nine New York City theatres, Edward L. Schuman, vice-president for the theatre division, announced.

Torregrosa will supervise the operation of the DeMille Theatre, Coronet, Baronet, Fine Arts, Little Carnegie, Festival, and 34th Street East in Manhattan, and the Continental and Little Neck in Queens.

Torregrosa comes to his new post from a position as director of information services and assistant research director of the Regional Health and Welfare Council of Kansas City, Mo. Prior to that, he managed the Rock Hill Art Theatre, Kansas City, for four years after serving as assistant manager for three years.

Corwin, Velde Announce Results After Meeting; NATO Leader Commends UA Spirit Of Cooperation

NEW YORK—Sherrill C. Corwin, newly-elected president of NATO, and James R. Velde, vice-president and general sales manager of United Artists Corporation, announced that certain modifications will be made by United Artists in its new exhibition contract.

Corwin stated, "I would like to commend United Artists for its willingness to meet in a spirit of cooperation and understanding with representatives of NATO and to discuss the provisions of the exhibition contract. It is the hope of NATO that the spirit exemplified during these meetings is indicative of a new era whereby exhibition and distribution will be able to resolve industry problems in a mutually beneficial manner.

"The NATO negotiating committee believes that the modifications which will be made to the exhibition contract will ameliorate many of the provisions which NATO sought to correct. A provision concerning heater charges is still under discussion, and the parties feel that a mutually beneficial provision will be forthcoming in the immediate future on this subject.

"United Artists has advised the NATO committee that it will take approximately 45 days to prepare a new contract containing the modifications and that all modifications will apply retroactively to the present contract form."

Discussions concerning provisions in the new United Artists contract began during the recent NATO convention in New York. Herman M. Levy was retained by NATO as special counsel.

In addition to Corwin, the NATO committee participating in the meetings was composed of board chairman Jack Armstrong, legal affairs chairman Stuart H. Aarons, Sumner M. Redstone, Marshall H. Fine, Melvin R. Wintman, and John Stembler.

United Artists was represented in the discussions by executive vice-president Arnold Picker, vice-president and general sales manager James R. Velde, vice-president Eugene Picker, and attorneys Gerald F. Phillips and Joel H. Resnick.

According to Corwin, the executive committee and directors of NATO are being advised of the specific contract modifications. An analysis of these modifications will go to the entire membership of NATO shortly.

Beinner Joins MGM Ad-Pub

NEW YORK—Michael D. Beinner, former MGM field press representative, has joined the home office publicity department to assist Emery Austin, assistant director of advertising, publicity and exploitation, in the advertising and exploitation of all MGM roadshow attractions.

Beinner served as field press representative in the Dallas and Cincinnati territories, and was also associated with the Affiliate Relations Department of CBS. He is currently working on the forthcoming roadshow release of "Grand Prix," which will have its world premiere on December 21 at the Warner Cinerama Theatre here.

Para., G & W Merger Approved; Move Seen Aiding Both Companies

NEW YORK—At special meetings held in Houston and New York City, shareholders of Gulf & Western Industries, Inc., and of Paramount Pictures Corporation approved the merger of Paramount Pictures into Gulf & Western.

In Houston, three classes of Gulf & Western's outstanding securities were voted in favor of the merger. 88.5 per cent of the outstanding G&W common shares, 77.6 per cent of the outstanding G&W cumulative convertible preferred, and 79.9 per cent of the outstanding series B preferred voted in favor of the merger. Of those voting, 98.2 per cent voted in favor of the merger.

Represented in person or by proxy were 90.1 per cent of the outstanding G&W common stock, 80.1 per cent of the outstanding cumulative convertible preferred stock, and 82.8 per cent of the outstanding series B preferred.

In New York, 80.2 per cent of the outstanding Paramount Pictures common shares were voted in favor of the merger, and 84.09 per cent of the outstanding stock was represented in person or by proxy. Of those voting, 95.5 per cent voted in favor of the merger.

In Houston, John H. Duncan, president of Gulf & Western, said that the effect of the merger would be to make all Paramount shareholders Gulf & Western shareholders, entitled to vote at future Gulf & Western shareholder meetings.

The annual meeting of Gulf & Western Industries is scheduled to be held in Houston on Nov. 29. All Gulf & Western shareholders of record at the close of business on Oct. 21—including former Paramount shareholders—will be entitled to vote at that meeting, Duncan said.

Paramount Pictures common stock will not be traded on the New York Stock Exchange. Trading in the new Gulf & Western $5.75 sinking fund preferred commenced on the New York Stock Exchange.

Under the terms of the merger, each outstanding share of Paramount common stock will be exchanged for 1.458 shares of Gulf & Western common; .389 of a share of series B $3.50 cumulative convertible preferred; and .21 of a share of the new Gulf & Western $5.75 sinking fund cumulative preferred stock.

Following approval of the merger, Charles G. Bluhdorn, chairman of the board of Gulf & Western, and George Weltner, president of Paramount Pictures, issued the following joint statement:

"We are deeply gratified that our stockholders have voted so overwhelmingly in favor of the merger. In every way, the merger represents a significant step forward for both companies. It comes at a time when the leisure time field, we feel, is on the threshold of accelerated growth which will benefit both Gulf & Western and Paramount Pictures. For more than 50 years, Paramount has been a leader in the entertainment field. We believe that it will play an even more dominant and aggressive role as the nucleus of a leisure time division of Gulf & Western."

Gulf & Western Industries has been active in three areas of operations: manufacturing, minerals and chemicals, and distribution. Paramount will become its fourth operating division, providing the company with a base in the field of leisure time activities. Sales of Gulf & Western in the fiscal year ended July 31 were $317,533,000. With the addition of Paramount, sales for the coming year are expected to exceed $450 million.

Weltner will continue as Paramount president; and Paramount will retain its identity. On the dais with Weltner at the Paramount meeting were Barney Balaban, chairman; Adolph Zukor, chairman emeritus; and Edwin L. Weisl, chairman of the executive committee.

Weisl said that if it were not for this deal, Paramount stock would be selling for $40 to $50 per share instead of the current $75 plus. He accoladed the "magnificent, young management of Gulf and Western."

N.Y. Court Clears Way For Para.-G. & W. Merger

NEW YORK—New York Supreme Court Justice George Postel endorsed the methods and procedures involved in the transaction whereby Paramount is seeking stockholder approval of a merger with Gulf and Western Industries.

Postel denied a motion by Paramount stockholder Pauline Low to enjoin the stockholders' meeting at which approval of the merger was to be asked. The suit had also asked that if the meeting was allowed, the vote by the stockholders not be counted.

The Judge said, "There is no substance to the plantiffs' contentions and the motion is wholly devoid of merit. To delay either the meaning or consummation of the merger as the plaintiff requests would be fraught with serious danger of very substantial and irreparable loss."

Panther Moves Offices From Gloversville To N.Y.

NEW YORK—Panther Theatre Corporation, formerly of Gloversville, N. Y., is now operating from their new headquarters located at 1501 Broadway, it was announced by Herbert Nitke, president of the company.

Nitke selected the new location because "I wanted our executive offices to be near the hub of the motion picture industry."

Nitke further stated that by moving the home office to New York City, "We will be able to fill our circuit's needs more promptly."

On duty at the new headquarters will be Nitke, president; Ronald Zerra, assistant to the president; Lee Willis, cost control and coordinator; Sidney Levine, director of real estate and special projects; Sam Mills, director of advertising and publicity; and Chris Pope, chief buyer and booker.

George V. Lyrch, former chief buyer and supervisor of booking and associated with Schine Theatres for more than 40 years, has announced his resignation.

Panther operates theatres formerly included in the Schine Circuit.

Top Foreign Features Vie For Selznick Awards

SAN FRANCISCO—For the second consecutive year. the David O. Selznick Memorial Laurel Awards honoring foreign films, film makers, and performers will be presented at the San Francisco International Film Festival. The ceremony will take place Saturday, Oct. 29 at Masonic Auditorium.

The San Francisco Film Festival is non-competitive and gives no awards to theatrical features but allows the Laurel Award committee to use the occasion for its presentations, which were first made in 1949.

A Golden Laurel Award will be presented to the foreign film which in the judgment of the Awards jury, made the greatest contribution in the past year to international understanding through the treatment of universal themes, maintaining the highest standards of cinematic artistry. There will be four silver Laurel Awards for runner-up films.

Additionally, Golden Laurel trophies will be presented to a foreign film maker and to a performer.

Films nominated for the Selznick Laurel Awards this year are "The Gospel According to St. Matthew" (Italy), directed by Pier Paolo Pasolini; "Hamlet" (Russian), directed by Grigorio Kozintsev; "Masculine, Feminine" (France), directed by Jean-Luc Godard; "Shakespeare Wallah" (India), directed by James Ivory; " Shop on Main Street" (Czechoslovakia), directed by Jan Kardar and Elmar Klos (this film was shown at last year's San Francisco Film Festival); "The Fascist" (Italy), directed by Luciano Salce; and "Le Bonheur" (France), directed by Agnes Varda.

Actress Agnes Moorehead will act as mistress of ceremonies for the awards evening. Presentations will be made by producer Arthur Freed and Fred Astaire.

Films nominated for review by the Laurel Awards jury are selected by the Board of American Film Critics which includes Hollis Alpert, Saturday Review. Judith Crist, World-Journal-Tribune; Bosley Crowther, New York Times; Philip T. Hartung, Commonweal; Pauline Kael, New Republic; and Andrew Sarris, Village Voice.

From the films the critics nominate, one is chosen by the Awards jury for the Golden Laurel and four to receive silver Laurels. The jury is composed of Truman Capote, Bennett Cerf, Norman Cousins, Gardner Cowles, the honorable William O. Douglas, Robert F. Kennedy, Max Lerner, and Arthur Schlesinger, Jr.

Last year's Laurel Award winners, also presented at the San Francisco Film Festival were the British film, "The Girl With Green Eyes," director Roberto Rossellini, and actor Jean Gabin.

The San Francisco International Film Festival, sponsored by Greater San Francisco Chamber of Commerce, features 21 major theatrical films shown non-competitively. Additionally, there are other film programs with film makers and stars in attendance. There is also a competitive division for other non-theatrical films and television films.

Dionne Joins Columbia

NEW YORK—Columbia Pictures has announced the appointment of John Dionne as Milwaukee branch manager. Formerly, Dionne was a film salesman for United Artists. Dionne will report to Milt Zimmerman, midwestern division manager.


A MOTION PICTURE
TO COMMAND
THE ATTENTION OF
THE WORLD...



"Burn Paris!" was the order that had come shrieking over the phone.

This is the story of how the City of Love escaped the death sentence in August 1944. It has come to the screen while it is still a towering international bestseller. The incredible but authentic events, the private passions, the rising up of the people of Paris, the Undergroundswell of heroism that jubilantly met the advancing French and American tank columns, the housewives and storekeepers who faced death and worse, and the jubilation of the Liberation prayed for around the world ...all these have been brought blazingly alive by an all-star cast from the film capitals of the world. To this story's many themes, this motion picture brings flesh and blood and a further greatness

OPENING THIS FALL IN TH

PARAMOUNT PICTURES
SEVEN ARTS / RAY STARK
present

IS PARIS BURNING?





With a stunning international cast,
(starring in alphabetical order)

JEAN-PAUL BELMONDO · CHARLES BOYER · LESLIE CARON
JEAN-PIERRE CASSEL · GEORGE CHAKIRIS · ALAIN DELON
KIRK DOUGLAS · GLENN FORD · GERT FROBE · YVES MONTAND
ANTHONY PERKINS · SIMONE SIGNORET · ROBERT STACK
MARIE VERSINI · SKIP WARD · ORSON WELLES

Produced by **PAUL GRAETZ** · Directed by **RENE CLEMENT**
Screenplay by **GORE VIDAL** and **FRANCIS FORD COPPOLA** · Music by MAURICE JARRE
Based on the Best Selling Book by LARRY COLLINS and DOMINIQUE LAPIERRE · Additional Material for French Scenes by MARCEL MOUSSY
A Co-Production TRANSCONTINENTAL FILMS-MARIANNE PRODUCTIONS · A PARAMOUNT Release **PANAVISION®**

CAPITALS OF THE WORLD!!!

PARAMOUNT PICTURES
PROUDLY ANNOUNCES
THE WORLD PREMIERE OF
"IS PARIS BURNING?"
IN PARIS ON OCTOBER 24

TO BE FOLLOWED BY
INTERNATIONAL PREMIERES
IN THE CAPITALS OF THE WORLD

IN THE UNITED STATES
GALA PREMIERES
BEGIN NOVEMBER 9

NEW YORK–Criterion.
LOS ANGELES–Warner Hollywood.
BOSTON–Cleveland Circle. CHICAGO–Cinestage
PHILADELPHIA–Goldman (Nov. 10).

AND THEREAFTER:

SALT LAKE CITY–Villa, Nov. 16. DETROIT–Music Hall, Nov. 17.
NEW ORLEANS–Saenger Orleans, Nov. 17. OKLAHOMA CITY–Tower, Nov. 17.
ATLANTA–Georgia Cinerama, Nov. 17. PITTSBURGH–Nixon, Nov. 17.
HOUSTON–Windsor, Nov. 17. KANSAS CITY–Glenwood, Nov. 22.
WASHINGTON–Ontario, Nov. 23. MEMPHIS–Paramount, Nov. 23.
DALLAS–Wilshire, Nov. 23. DENVER–Aladdin, Nov. 23.
CINCINNATI–International 70, Dec. 22.
CLEVELAND–Palace, Dec. 22. INDIANAPOLIS–Lyric, Dec. 22.
MIAMI BEACH–Beach, Dec. 22. SAN FRANCISCO–Penthouse, Dec. 22.
MINNEAPOLIS–Mann, Dec. 22. PORTLAND–Broadway, Dec. 22.
LOUISVILLE–Cinema 1, Dec. 22. BALTIMORE–Mayfair, Dec. 22.
TOLEDO–Cinema 1, Dec. 22. MILWAUKEE–Cinema 1, Dec. 26.
BUFFALO–Colvin, Jan. 18. PROVIDENCE–Elmwood, Feb. 1.
LAWRENCE–Cinema 1, Feb. 1. SPRINGFIELD, Cinema 1, Feb. 1.
SEATTLE–Blue Mouse, Feb. 1. PHOENIX–Palms, Feb. 1.

ALL U.S. AND CANADIAN OPENINGS ARE ROADSHOW ENGAGEMENTS.

CANADIAN PREMIERES BEGIN NOVEMBER 10

MONTREAL–York, TORONTO–Glendale.



PRINTED IN U.S

N.Y. Amusement Industry Prepare To Fete O'Brien

NEW YORK—The New York amusements industry will honor Robert H. O'Brien, president and chief executive officer of Metro-Goldwyn-Mayer, Inc., at a luncheon to benefit the National Conference of Christians and Jews (NCCJ) on Wednesday, Nov. 9, at the Americana Hotel.

O'Brien will be given NCCJ's Brotherhood Award for "distinguished service in the field of human relations."

He first became associated with M-G-M in August of 1957 when he was appointed vice-president and treasurer. Previously, he was a director and financial vice-president of American Broadcasting Company-Paramount Theatres, Inc., and member of the executive committee and executive vice-president of ABC.

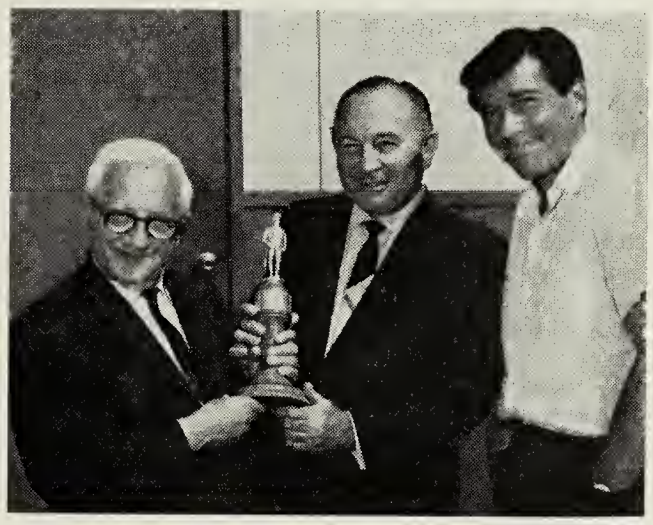
Luncheon chairman is Laurence A. Tisch, president and chairman of the board of Loew's Theatres, Inc. His committee includes Stanley Adams, ASCAP; Charles Boasberg, Paramount Pictures; Gen. Omar N. Bradley; Kate Cameron, The News; Samuel H. Clark, American Broadcasting Companies, Inc.; Frank E. Conant, Chase Manhattan Bank; Abe Dickstein, 20th Century-Fox Film Corp.; S. H. Fabian, Stanley Warner Corp.; Emanuel Frisch, Randforce Amusement Corp.; Leon Goldberg, United Artists Corp.; Leonard H. Goldenson, American Broadcasting Companies, Inc.; Morey Goldstein, Warner Bros.; James F. Gould, Radio City Music Hall; Irving H. Greenfield, Metro-Goldwyn-Mayer, Inc.; Philip F. Harling, Stanley Warner Corp.; William J. Heinenman, United Artists Corp.

Also, Ralph Hetzel, Motion Picture Association of America; Rube Jackter, Columbia Pictures; Leo Jaffe, Columbia Pictures; George Killion, Metro-Goldwyn-Mayer, Inc.; Morris Lefko, Metro-Goldwyn-Mayer, Inc.; Joseph E. Levine, Embassy Pictures Corp.; Benjamin Melniker, Metro-Goldwyn-Mayer, Inc.; Taylor M. Mills, Motion Picture Association of America; Bernard Myerson, Loew's Theatres, Inc.; Frederick O'Neal, Actors Equity Assoc.; William A. Parker; Arnold M. Picker, United Artists Corp.; Seymour Poe, 20th Century-Fox Film Corp.; Matthew Polon, RKO Theatres; Martin Quigley, Jr., Quigley Publication Co., Inc.; Walter Reade, Jr., Walter Reade Organization, Inc.; Harold Rinzler, Randforce Amusement Corp.

Also, Samuel Rinzler, Randforce Amusement Corp.; Burton E. Robbins, National Screen Service Corp.; Philip A. Roth; Donald S. Rugoff, The Rugoff Theatres; Adolph Schimel, Universal Pictures; Leslie R. Schwartz, Century Theatres; Sol A. Schwartz, Columbia Pictures; Maurice Silverstein, Metro-Goldwyn-Mayer, International, Inc.; Spyros P. Skouras, 20th Century-Fox Film Corp.; Charles A. Smakwitz, Stanley Warner Theatres; Ed Sullivan; John L. Sullivan; Dan S. Terrell, Metro-Goldwyn-Mayer, Inc.; Arthur Tolchin, Leow's Theatres, Inc.; Jack J. Valenti, Motion Picture Association of America; James R. Velde. United Artists Corp.; Edwin L. Weisl; Robert M. Weitman, Metro-Goldwyn-Mayer, Inc.; and Earl Wilson, New York Post.

Honorary chairmen for the luncheon are all former general chairmen of the ADL division: Robert S. Benjamin, chairman of the board of United Artists; Martin Levine, vice-president of Brandt Theatres; Benjamin Melniker, MGM vice-president and general counsel; Solomon M. Strausberg, chairman of the board of Interboro Circuit; and producer Max E. Youngstein.

French Bank Buys 675,000 Shares To Become Col.'s Top Stockholder



Bernard R. Goodman, center, Warner Brothers' Distributing vice-president, recently received the U.S. Treasury Department's Minute Man Statuette from Treasury Department representative Jacob Mogelever, left, while Efrem Zimbalist, Jr., looked on at the Burbank, Cal., studios.

NEW YORK—Banque de Paris et des Pay-Bas, Swiss branch of a French bank, will become the largest holder of Columbia Pictures stock when it buys 675,000 common shares (34 per cent interest) tendered by stockholders at the offering price of $33 a share. The total outlay will be $22,275,000. Columbia has about 1,967,000 common shares outstanding.

In its original tender offer, the bank agreed to buy 350,000 shares, but it was said at the time that if more were offered, it might buy all the excess or assign all or part of the excess to "others." A bank spokesman said the bank is purchasing the bulk of the shares for its own account, and unnamed persons to whom the bank assigned tenders are buying the rest.

A spokesman for Kuhn, Loeb and Company, an agent for the French bank, said rumors that the bank plans to meet with Columbia's top management to pressure for reshuffling of the top management could not be given any credence.

Milton S. Gould, New York attorney who represents a critical U.S. group led by M. M. Clairmont and Mrs. Sylvia Martin, New York; and Gerald B. Rivlin, Chicago, who hold substantial amounts of Columbia stock, said his clients did not have anything to do with the French bank's tender offer.

L.I. Theatre Files Suit Against Distribs, Circuits

NEW YORK—The Wantagh Theatre, Wantagh, Long Island, has filed a $2,250,000 treble-damages antitrust suit in Federal Court against United Artists, Columbia, 20th Fox, MGM, Universal, Warner Brothers, and Magna Pictures, Skouras Theatres, Century Circuit, and United Artists Theatres.

The complaint claims that the plaintiff is the victim of illegal practices engaged in by the circuits, which are accused of unlawfully restraining and suppressing competition in the licensing and exhibition of the product of the distributors in Nassau and Suffolk Counties by demanding unreasonable and unlawful clearance and priorities over the Wantagh.

The distributors are charged with discriminating against the theatre and subjecting it to unreasonable clearance in favor of the Skouras and Century circuits.

It is further charged that "the defendants unlawfully agreed and conspired to create and set up methods or patterns of distribution and licensing of motion pictures in certain preselected or pre-chosen favored theatres in the metropolitan area which they called "showcase" or "selected" theatres, notwithstanding that the plaintiff's theatre was superior and not in substantial competition with Skouras and Century theatres."

Loew's Features Title Bout

NEW YORK—The next heavyweight championship fight will be telecast on the large theatre screens of five Loew's Theatres, Monday night, Nov. 14. The telecast will feature heavyweight champion Cassius Clay's 15-round title defense against challenger Cleveland Williams direct from the Astrodome, Houston, Texas.

There will be no home TV for this event. Theatres showing the telecast are Loew's Sheridan and Victoria Theatres in Manhattan; Loew's Kings in Brooklyn; Loew's National in the Bronx; and Loew's Valencia in Queens.

Rosenfield Chairs Pioneer Dinner

NEW YORK—Jonas Rosenfield, Jr., 20th Century-Fox vice president and director of advertising, publicity and exploitation, has been named publicity chairman of the 28th Annual Dinner of the Motion Picture Pioneers, it was announced by Seymour Poe, 20th-Fox executive vice president and chairman of the affair.

William Forman, distinguished exhibitor and president of Cinerama, Inc., will be honored as Pioneer of the Year at the gala fete which will be held November 21 at the Americana Hotel in New York.

The four co-chairmen of the dinner committee are Charles Alicoate, Marvin Kirsch, Mort Sunshine and Robert W. Selig.

Yellin SW Concessions Chief

NEW YORK—Jack Yellin was elected vice president of Stanley Warner Theatres in charge of concessions for the entire circuit of theatres at a recent board meeting.

Yellin is a graduate of Johns Hopkins and Columbia Universities. He served in the U. S. Navy in the second World War as a Lieutenant (j.g.). He started with the Stanley Warner Theatre in May 1955 in the real estate department, serving there for three years. In 1958 he assumed his present position in charge of concessions.

Nichols To New NGC House

TULSA, OKLA.—George L. Nichols, 48, who joined Fox Midwest Theatres, a subsidiary of National General Corporation, in 1936, has been named the managing director of the company's new 1000-seat Fox Theatre here, scheduled to open sometime during Thanksgiving Week.

Durwood's K.C. Empire To Be Twin As Circuit Stresses The Unusual

KANSAS CITY—Two theatres will emerge from what is now the Empire Theatre under plans announced by Durwood, Inc. The Empire currently is the Cinerama house here, now playing "Russian Adventure." The run will close Nov. 6 with the conversion to the over-and-under theatres to begin immediately thereafter. An opening is planned for early February, 1967, with "Grand Prix" in Cinerama as the attraction at Empire I. "Sand Pebbles" as a road show attraction will open early in March in Empire II.

The present lower level theatre will become Empire I with about 900 seats. The upper level will become Empire II with about 1,100 seats. Both will be the ultimate in today's luxury theatres with push back seats, giant screens, elegant decor and appointments, and with an elevator of large capacity to serve the upper theatre, said Stanley Durwood, president.

The Empire presently is a theatre of about 1,300 seats, about 900 of them on the main floor. It was built in the 1920's as the Mainstreet for vaude-picture operation and at its peak seated about 2,700. After the heyday of vaude, the theatre had been dark for a number of years before being leased from RKO by Cinerama and revitalized as the Missouri Theatre.

Durwood acquired the theatre from RKO in 1960, and completely remodeled and redecorated and changed the name to the Empire. The new Empire I will comprise what essentially is the main floor of the present theatre, with a main floor booth.

The new Empire II will be in what is now the balcony. This will require building of a new floor from the cap of the balcony to the top of the present proscenium, making the upper level theatre an amphitheatre. Balcony risers will be recast to provide 40-inch spacing between rows. A new booth will be built approximately at the center of the amphitheatre.

What is now the upstairs mezzanine will be enlarged further to become a spacious lobby for Empire II with about 3,000 square feet, almost identical in size to that of the first floor theatre. In keeping with the ultra plush concept, Empire II will be completely carpeted. The decor will be variations of the royal blue and gold theme which now prevails in Empire I. The present boxoffice will serve both theatres by utilizing two sales windows.

Completion of these theatres will total three in the one building. The Academy Theatre of 136 seats in the upstairs lounge will continue to operate.

This project adds one more to the list of unusual theatres built by Durwood here within recent years. It was the first in the mid-west with twin hard-top theatres, Parkway I & II in the suburban Ward Parkway Shopping Center. Later, it built the Emabssy twins in a lower level of the Country Club Plaza.

In July, Durwood opened The Screening Room as a candidate for the world's smallest theatre with 94 seats. It is in the Midland Theatre building, making three theatres in that structure, including the Studio Theatre of 150 seats in the lower lounge, the first "rec-room" commercial theatre.

The circuit now is busy building four theatres in one cluster in the Metro Plaza Shopping Center for openings in November. It has operated the Roxy Theatre as a downtown continuous run first run, and the Capri as a downtown hard-ticket theatre for many years. It also has hard tops and drive-ins in St. Joseph and Jefferson City, Missouri, and Leavenworth, Kansas.

Each of the Empire theatres will have a reserved seat policy, Empire I being the prime Cinerama house. Empire II will have a road-show policy with extended runs the rule, said M. Robert Goodfriend, general manager.

The cost of the project is expected to be about $300,000. Architects are Hugh Hamlin and Charles Pike of Northern & Hamlin, A.I.A., and decor is by Hollis Jack Galleries. The project is being supervised by Robert Schumann, Durwood's coordinator of construction.

Understanding Urban Problems Is First Step Toward Progress

HARTFORD—Inadequate parking that is strangling downtown trade is among the prime problems facing America's urban centers, H. Ralph Taylor, U. S. Department of Housing and Urban Development, told the 52nd Management Conference of the American Chamber of Commerce Executives here.

"The first quality," he said, "a city must have to begin erasing urban blight is a complete understanding of the total urban problem.

"It is relatively easy to identify and analyze the physical problems, among them: substandard housing, traffic congestion, obsolete industrial plant, and inadequate parking, that strangles downtown trade.

"However, it is much more difficult to analyze and understand the basic social problems."

Two Hardtops For NGC

LOS ANGELES—National General Corporation has received authorization from New York Federal Court Judge Edmund L. Palmieri to build a new 1100-seat conventional theatre in Anaheim, Californio, and a 950-seat conventional theatre in Seattle, Washington.

Salt Lake City Exhibitor Files Anti-Trust Action

SALT LAKE CITY—Woodland Theatres, Inc., operator of the Woodland Drive-in, has filed suit in the U. S. District Court seeking $330,000 from three other motion picture operators for alleged violations of federal anti-trust laws.

The defendants are Parkwood Drive-In Theatres; Park-Vu Enterprises, Inc., Sero Amusement Company, William R. and Emma Everill, Leon J. and Beth E. Frickberg, and Ellis and Gayle Everill, all of Salt Lake City.

The suit states that on June 17, 1963, the Woodland was leased to the three couples for operation. It claims the defendants from 1965 to the present combined and conspired to suppress and eliminate competition among themselves and with other exhibitors in the licensing of motion pictures; that they combined and conspired among themselves to pool the theatres they operate on a prearranged percentage basis; that they combined and conspired to relegate the Woodland to an inferior motion picture playing position with regard to the other theatres.

The Woodland claims it has lost theatre rentals, its reputation, prestige, and money and seeks $50,000 damages on this count, which can be trebled under antitrust laws.

The suit seeks a restraining order to prevent the defendants from further alleged violations.

Woodland is also seeking $180,000 in damages because the defendants failed to abide by terms of the lease agreement which included building a new projection booth and snack bar and failed to pave part of a parking lot and install in-car heaters.

The suit also seeks to have the lease agreement declared void so the theatre can revert to its owners.

Miss Crest To Showcorp.

NEW YORK—"Sharply increased activity in domestic theatrical and television distribution is pressing Showcorporation to seek and attract new outstanding key personnel," it was noted by Robert Manby and Fred Schneier, who head the distribution company. They announced that Louise Crest will join Showcorporation as director of sales and services."

Miss Crest, until recently vice-president of Janus Films, Inc., and president of Janus Films Library, the company's 16mm. non-theatrical division, brings to Showcorporation wide experience in 35mm. and 16mm. film sales and servicing.



American International recently held its first world-wide sales convention at the Americana Hotel and seen on the dais, left to right, are Mikey Zide, AIP assistant sales manager; Erwin Lesser, east coast assistant sales manager; James H. Nicholson, AIP president; Samuel Z. Arkoff, AIP executive vice-president; Milton Moritz, national director of advertising and publicity; and Leon P. Blender, AIP vice-president of sales and distribution.

Free Circulation Won For Audio-Visual Material

WASHINGTON—President Johnson signed a treaty proclamation respecting the "Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific, and Cultural Character," known as the "Audio-Visual Agreement of Beirut," which brings the United States into full partnership in this international convention that provides for duty-free importation of educational audio-visual materials. His action permits deposit of this government's acceptance of the treaty with the Secretary General of the United Nations.

These steps culminate 20 years of effort by educators and the audio-visual industry, principally the makers of educational motion pictures and related classroom teaching aids. The United States leads the world in the development, use and international sale of these materials. The world-wide dissemination of these educational materials by American universities and commercial organizations, through private channels of trade, is an ideal compliment to this government's foreign information program, say spokesmen of the U. S. Information Agency.

The agreement and legislation permit the duty-free importation of motion pictures, recordings, filmstrips, slides, maps, charts, posters, models and recorded videotape, when these materials have been certified as of international educational character.

The duty-free and unrestricted flow of educational audio-visual materials has been possible in varying degrees as to about 20 countries, but this formal step by the U. S. Government is expected to double that number and increase the flow many-fold within the foreseeable future. Other countries, some of whom were non-participating members like the United States, may now be expected to join the agreement or to complete formal steps of participation.

Roslyn Changes Hands

NEW YORK—The Roslyn Theatre, Roslyn, L.I., has been taken over by Ros Theatre Corp. from previous operators Al and Seymour Pollack. The theatre, which will be completely refurbished with modern projection, sound, seating, and decor, has become a member of the Independent Theatre Owners Association of New York.

Canadian "Showarama '66" Features Top Panel Of Industry Spokesmen

TORONTO—Leading Canadian and U.S. sales experts and movie industry executives will be guest speakers at industry luncheons scheduled for "Showarama '66" combined convention and trade show of the motion picture and concession industries, Nov. 7 to 10 at the Inn On The Park, Toronto.

Speaker at the Motion Picture Theatres' Association of Ontario opening day luncheon on Monday, Nov. 7, will be Marshall H. Fine, past president of the National Association of Theatre Owners.

On Tuesday, Nov. 8, the luncheon speaker will be William H. Gove, outstanding Florida sales executive who heads his own consultant organization in Coral Gables. Gove will address the combined meetings as a special guest of the National Association of Concessionaires.

The key Canadian speaker at the industry luncheon on Wednesday, Nov. 9, will be Chrales (Bud) Hoffman of Toronto, one of Canada's best-known sales experts and public speakers. Hoffman is vice-president and managing director of Niagara International Centre in Niagara Falls, Ontario.

A number of open forums and panel discussions will also highlight the convention. Key speaker at a special panel discussion on motion picture advertising on the opening day of the convention will be Paul N. Lazarus, New York, executive vice-president, National Screen Service Corporation.

Richard Lederer, vice-president of advertising and publicity for Warner Bros., New York, who had previously been announced as guest speaker for one of the opening day advertising forums, leaves for Europe just prior to the Showarama opening and will be unable to attend.

The 75 available display booths for the Trade Show have been completely sold out, and registration is expected to exceed five hundred for this first joint convention, which will be the largest all inclusive industry affair ever undertaken in Canada.

WB Insists On Stress For "My" Instead Of "Wife"

NEW YORK—Warner Bros. is calling the attention of editors to the fact that the word "My" is underlined or italicized in the title of the new Technicolor motion picture comedy, "Not With My Wife, You Don't!"

"It has come to our attention that the title of "Not With My Wife, You Don't!" is being printed frequently without the denoted emphasis on the possessive pronoun," a Warner Bros. spokesman stated. "This may result in considerable misunderstanding, as you will see if you sound out the phrase with the emphasis on any of the other words. If no emphasis is shown, there is a tendency to stress the word 'Wife,' which gives the title a different meaning from what is intended and from what is represented in the film. We trust, therefore, that editors will keep a sharp lookout for the underlined 'My'."

Tevlin Joins Superscope

SUN VALLEY, CALIF.—C. J. "Tev" Tevlin, formerly vice-president in charge of studio operations at RKO Studios and later head of facilities and motion picture operations for Howard Hughes Productions, has taken a senior executive position with Superscope, Inc., president Joseph S. Tushinsky reported.

Tevlin will be responsible for administrative procedures and policies affecting the nationwide distribution of Sony tape recorders, Sony tape and accessories, and Marantz high-fidelity stereo components.

Weintraub Exits Tele-graff

NEW YORK—Charles Weintraub has resigned as vice-president in charge of west coast operations for Tele-graff Film Corp., and as head of World International Film Corp., Tele-graff's production arm, it was announced by E. Jonny Graff, president.

Col. Declares Dividend

NEW YORK—The board of Columbia Pictures declared the quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable Nov. 15.





Members of the Will Rogers Hospital executive committee and their wives, left to right, Si Fabian, Eugene Picker, and Sam Rosen, are seen left at the recent world premiere of United Artists' "Hawaii" at the DeMille, New York; right, United Artists president Arthur Krim, Mrs. Krim, center, and Julie Andrews, star of the film, arrive at the same affair.

EXCITEMENT

BURT LANCASTER
LEE MARVIN · ROBERT RYAN
JACK PALANCE · RALPH BELLAMY

with **CLAUDIA CARDINALE**
as Maria

THE PROFESSIONALS

Based on a novel by FRANK O'ROURKE · Music by MAURICE JARRE

Written for the Screen and Directed by RICHARD BROOKS

A COLUMBIA PICTURES RELEASE

PANAVISION® · TECHNICOLOR®

Watch 'THE PROFESSIONA



S' Go to Work in November!

Dallas Youth Forum Screens Films; Speaks Out On Likes And Dislikes

DALLAS — Don Aly, who writes "Aly's Angle" for "In," a teen-age magazine in The Dallas Morning News, wrote the following column in the Oct. 9 issue, titled "Film Likes And Dislikes."

"Dallas young people, often bugged and often bewildered by the adult movie censorship board that passes judgment on local film fare, are having a high time of it making a few recommendations of their own.

"Recently, they were guests of Interstate's Esquire Theatre where they screened the new Billy Wilder movie, 'The Fortune Cookie,' starring Jack Lemmon. Members of the newly formed Dallas Youth Film Forum—selected representatives from the county's 50 high schools—will screen a leading film each month. Some will be controversial; others 'acceptable' under the present code of standards established by the censors. . . .

"It's a different kind of movie for Lemmon, with not so much of the 'fun and games' footage one is accustomed to seeing. There is humor, but there is an equal amount of seriousness.

"Both Negro and white students viewed the film locally and shared in the discussion periods afterwards. Most young people responded critically with an open mind and shared ideas with each other.

"The youth forum is not a censorship panel, but questionnaires are given members following the screening. They are asked to classify the film's general theme and to offer their recommendations for viewing audiences.

"It will be interesting to observe the influence the young people can have on the viewing habits of their fellow students as well as the reactions of adults. Whatever criteria they establish for passing judgment on the films, it will be interesting to observe the consistency of their recommendations.

"This is one point that young people are always reminding us about when they speak out in behalf of or against the adult viewing board.

"One Elizabeth Taylor fan recently wrote this desk complaining about the censorship of 'Cat on a Hot Tin Roof' and 'Who's Afraid of Virginia Woolf?' supposedly because of certain bedroom scenes and abusive language. He pointed out that he attended 'Doctor Zhivago' (which had the board's approval) even though the film contains a rape scene and showcases one of the leading actresses as the mother of two illegitimate children.

"He also pointed a finger at 'The Blue Max' (ruled not suitable by the board) and 'Goldfinger' and 'Dr. No' (ruled not suitable by the board). He concluded his dissertation by raising this question: 'What will happen with "The Bible?" There is, of course, portrayed in the film, a nude Adam and Eve.'

"Young people, it seems to me, are concerned about the lack of quality film fare they can sample. And they resent paying steep prices at the boxoffice.

"As for movies on television—most teenagers babysitting for adults can channel in on any number of 'adult type films' in the privacy of the family's living room.

"About the only censorship that exists here is parental control.

"Many young people think this is the best method for selecting movie theatre entertainment, too. They'd rather take their parents' word for it than a censorship board's. On the other hand, some young people feel they are mature enough to make their own decisions.

"At least, the formation of the Dallas Youth Film Forum will give a certain representative segment of young people an opportunity to 'sound off' about their likes and dislikes.

"Judging from what we've heard, the idea is stimulating and should prove rewarding for Dallas youth who are interested and inquisitive."

New Twin D-I Features Many Patron Conveniences

SAN ANTONIO—The San Pedro Twin D-I officially opened with ceremonies featuring the Poco Loco Brass Band, according to John Santikos, owner-operator of the new theatre.

Prizes and surprises were planned with the top prize being a trip for two to Mexico City via American Airlines. Other giveaways included a night with "El Curro" and dinner for two at the El Matador Restaurant, chicken dinners at Wolfe's Inn, and season passes to the San Pedro Twin D-I.

For the opening, the east screen had "The Ghost and Mr. Chicken" and "Arabesque." The west screen was showing "The Trouble With Angels" and "Walk, Dont Run."

Santikos operated the original single screened San Pedro D-I since 1964 and closed it earlier in the year to progress and expansion of the city. The new D-I was designed by Bernard Harris and will offer more to the moviegoer besides the twin screens. Off-the-highway entrance is an important safety factor and added convenience to patrons. This, like all innovations of the new theatre, was closely supervised by consulting engineer William Greenslide.

The 1,300 car parking area is designed to follow the natural slope of the hillside and ramped. The western cedar fence chosen by Santikos to completely enclose this parking area not only lends beauty to the landscaping but is insurance against distracting car headlights.

One innovation will be a revolutionary new lighting process which gives the effect of moonlight over the entire 20 acres. This "artificial moonlight" will enable patrons to safely leave their cars to visit the concessions area during the feature without disturbing other viewers. The blue tinted glow will also lend an additional convenience to parents looking for their children playing in the 50 × 100 feet fenced-in playground adjacent to the concessions building.

The projection room, concessions area. storage rooms, and patrons' rest rooms will be housed in a building in the center of the theatre complex, which has been landscaped to include a patio near the kiddies' play area.

The twin screens have been so constructed as to enable comfortable viewing from any position on the ramps and are especially faced so as to eliminate "flashing" and "cascades" when viewed under extremely humid atmospheric conditions.

Record Earnings Reported For ABC Third Quarter

NEW YORK—Third quarter and first nine months earnings from operations for American Broadcasting Companies, Inc., were the highest for any such periods in the history of the company, Leonard H. Goldenson, president, reported.

For the third quarter, earnings from operations rose to $3,880,000 or 83 cents a share from $3,350,000 or 72 cents a share in 1965, an increase of 16 per cent. Earnings, including capital and non-recurring gains, were $3,940,000 or 84 cents a share, compared with $3,239,000 or 70 cents a share last year.

For the first nine months, earnings from operations rose to $12,391,000 or $2.65 a share from $11,015,000 or $2.38 a share, an increase of 12 per cent. Earnings, including capital and non-recurring gains, were $12,793,000 or $2.73 a share, compared with $11,290,000 or $2.44 a share for the like period of 1965.

The major divisions of the company, broadcasting and theatres, showed improved earnings for both the third quarter and the first nine months of the year over the comparable periods of a year ago. ABC's record company continued to show significant improvement.

Commenting on the new television network season starting in September, Goldenson said that the ABC-TV network programming has met with good public acceptance both in the evening and daytime periods. Among the network's program innovations which have received much commendation and attention is "ABC Stage 67," a weekly series of varied program concepts including drama that has attracted top creative talent, new to the television medium. A highlight of the current season was the telecast of the award-winning motion picture, "Bridge on the River Kwai." This three-hour Sunday evening presentation attracted the largest audience for any television program in the history of the medium with the exception of the "Academy Awards" telecast on ABC-TV last April.

Last month, the company concluded a five year loan agreement with four banks for $25,000,000. The funds will be used to meet the company's expanding needs, particularly the expansion of color television facilities.

A hearing was held on Sept. 19 and 20 by the Federal Communications Commission on the pending merger with International Telephone and Telegraph Corporation, and a decision on approval of the merger by the Commission is awaited.

AA Names Sales Agents

NEW YORK—Ed Cruea, general sales manager of Allied Artists Pictures, announced the appointment of sales agents in the company's southern exchanges. New sales agents are Richard "Pete" Howell, 37, Atlanta, with AA 17 years in all phases of branch operations; Harry Clark, 30, Jacksonville, where he has been with AA eight years; and Tom Lambert, 31, Charlotte, a young veteran of 10 years in the business, most recently AA's Charlotte salesman.

N.J. Allied Luncheon Set

NEW YORK—Allied Theatres of New Jersey will host a special luncheon meeting Tuesday, Nov. 1, at the Town House Motel, Hightstown, N.J. (Exit 8 on the New Jersey Turnpike), not only for the membership of Allied but also for all exhibitors of New Jersey. Allied is inviting all theatre owners to be guests of the unit's membership.

NGC Promotes Cottom To Head Sales-Service

LOS ANGELES—Robert W. Cottom, Fox West Coast Theatres' Pasadena area manager, has been named by National General Corporation to head its promotional sales and service department, according to announcement by William H. Thedford and Dan Polier, co-directors of theatre operations for NGC. He will headquarter at National General's home office building in Carthay Circle.

Prior to joining Fox West Coast, Cottom was publicist for the Our Gang Kids traveling stage troup, for RKO Theatres, Schine Enterprises, and Western Theatres Corp. He joined Fox in 1933 as an assistant manager at Bakersfield, later becoming manager. He has managed the Fox Theatre, Santa Barbara; Orpheum, San Diego; and for the past three years has managed the Academy, Pasadena.

Cottom is married and has one daughter. He is a graduate of the Chicago Institute of Art, Indiana State College, and the Rose Polytechnic Institute.

"Fathom" Rights To Fox

NEW YORK—Twentieth Century-Fox has acquired film rights to a new series of thriller novels by British author Larry Forrester, whose central character is the glamorous and adventuresome Fathom, an international heroine engaged in both counterespionage and the war against organized crime. The first of these novels will be published by William Heinemann Ltd. in 1967. However, 20th-Fox will introduce Fathom to the screen in a film based on Forrester's second book—"Fathom Heavensent"—which is still in the draft stage.

The picture, which recently started production in Spain, is titled "Fathom" and stars Raquel Welch, whose first starring film—"Fantastic Voyage"—has just been released.

Silver Screen To IFIDA

NEW YORK—The Independent Film Importers and Distributors of America, Inc., announced acceptance of an application for membership from Silver Screen Film Distributors, Inc., foreign film distributor. Silver Screen Film Distributors, Inc., will be represented on the IFIDA board by Adolph Herman, president.

7 Arts Cancels Offer

NEW YORK—Seven Arts Productions, Limited, announced that the committee appointed by the selling shareholders to agree upon an offering price in the contemplated secondary distribution by Allen & Company, Inc., of Seven Arts shares had advised it that because of the current market price of the shares of Seven Arts, they were unwilling to sell their shares in an underwritten secondary distribution at the present time. Accordingly, all plans for an underwritten public offering of such shares have been permanently cancelled by the company.

The company has been requested by the committee to amend its registration statement to provide for the sale of shares by selling shareholders in the discretion of such shareholders from time to time at the market price prevailing at the time of sale. The company is circulating an agreement among the selling shareholders for inclusion of their shares in an amendment to the registration statement currently on file with the Securities and Exchange Commission, the effectiveness of which is a prerequisite to any such sales.

The NEW YORK Scene

By Mel Konecoff

DID YOU KNOW THAT THEY DON'T HAVE A BRASS RING TO CATCH AT the merry-go-round in Central Park? This amazing fact was uncovered the other day when we ventured up there on the promise of a free ride by a Columbia press agent. He was ecstatic about this plug in the round for a film called "Dead Heat On A Merry-Go-Round," with James Coburn.

To jazz things up, there was a marathon race on that day between a jockey in full regalia and an exercise girl (she exercises horses) in less regalia. Something about the one who remained ahorse the longest would win a pass to see the picture or somesuch.

Following this dizzying experience, we felt in need of a bit of sustenance at the nearby Tavern on the Green, where the film's producer, Carter DeHaven, also had a bit of lunch.

"Dead Heat" was made on a one-picture deal with Columbia, and a lot of preparation—about two years worth—went into the entry from the story inception to the final editing. Although this is his first picture, Carter had the guts to cast the film according to who was right for the role, which was good for virtually unknown actors and budget. James Coburn got more money, $150,000, than the rest of the cast combined.

Practically everything was filmed out-of-studio, with much of the footage exposed at the L.A. International Airport. All these plus-factors permitted the film to come in for $1,400,000, including the standing 30 per cent overhead.

DeHaven has a couple of other projects in the works, "Project Albatross," a World War II story, and "The Burning Sun," a large-scale western. He's also been talking tv deals with ABC, and he's also got a piece of the hit play, "Man of La Mancha" by accident—a friend persuaded him to come in. At present, the movie rights are worth in the neighborhood of two million dollars—and he's not sure who will get 'em.

P.S. The race on the carousel wound up in a dead heat but with plenty of up and downs.

A PROJECTION FOR PEBBLES: IN THE STORY TO BE FOUND ELSEWHERE in detail announcing the forthcoming premiere of "The Sand Pebbles" at the Rivoli Theatre on Dec. 20, Salah Hassanein, president of the theatre chain, made the formal pronouncement. Not too many people know that Hassanein started in the business 21 years ago at the Rivoli as an usher.

That house has been blessed in recent times. It had "West Side Story" for 68 weeks; "The Sound of Music" will have played for 96 weeks when it ends its run; and then, in comes "The Sand Pebbles," of which much is expected. All three films are Robert Wise productions. The record run at the house is still held by "Around The World in 80 Days," which played 104 weeks.

Fox officials admitted quite frankly that they were pulling "The Sound of Music" because they wanted to qualify "The Sand Pebbles" for Academy Award consideration, and they had to open before the end of the year to do so. Meanwhile, "Music" will go out to other theatres in the area, but whether or not it will play on a reserved seat basis for the first time in subsequent runs is something that hasn't been decided yet.

Wise reported that his next will be "The Star," based on the story of Gertrude Lawrence, with Julie Andrews in the title role. Incidentally, he was quite pleased that "The Sand Pebbles" would open at the Rivoli because that house has always treated his films well from a projection viewpoint. We remember that he has always expressed concern about what happens to a film once it leaves the lab and distribution offices and gets into the projection machines of a theatre.

FANTASTIC IS THE WORD: THE OTHER SUNDAY MATINEE, WE TRANSported a couple of teen-agers to a neighborhood theatre playing "Fantastic Voyage," and when we arrived, we were overwhelmed by the line of teens besieging the boxoffice. Evidently it must be an "in" picture to see. When we discussed this with Joe Sugar, vice-president in charge of sales at Fox, he lamented not getting a crack at the release of this during the summer. With the proper timing, it could have been one of the biggest grossers of the company.

MAIL: TO NORMAN J. SCHONFELD, PLAZA THEATRE, LINDEN, N.J.: THANK you for your note reporting the re-opening of the Plaza. Your use of the marquee for pre-opening teaser announcements was a cute touch, and the Elizabeth Daily Journal was right on the ball with photo coverage. (The paper reproduced a series of three fotos—the first marquee note asking, "Would You Believe A Complete Renovation?"; the second read, "Would You Believe A Partial Renovation?"; and the third reproduced the query, "Would You Believe We Painted Three Seats?" Our best for the future.

Still More Mail: To Leon J. Bamberger in Japan: Sayonara to you, too.

Additional Mail: To Tom Pitts, Fredericksburg, Virginia: You are right. We did mis-spell Miss Pleshette's first name, and we are surprised that we didn't hear from dad Gene. Sometimes we're reel iggerent when it comes to speling. (Aside to the chief: you gotta watch out for those guys in Virginia.)

TRIBUTE AFTER THE FACT: THE ROYAL BOX IN THE HOTEL AMERICANA bulged with friends of Jack Levin celebrating his 50th anniversary in the business. The speeches were short, the gags plentiful, the door prizes novel and numerous, and the tribute impressive and moving. Industry wheels were called around the room for one word opinions on the man and the affair, and among those responding were Spyros P. Skouras, Jay Emanuel, Charles Alicoate, George Dembow, Bernie Myerson, Adolph Schimel, Arnold Forster, Ned Depinet, Irving Dollinger, Paul Lazarus, etc.

Speaking were Si Seadler, Harry Brandt, Carl Levine and Norman Robbins on behalf of the sponsoring Cinema Lodge. Entertaining were Harry Hershfield and Arthur Mayer. The Mullers, Thelma and Cliff, secretary at Cinema Lodge and aide to Levin, respectively, were thanked for their efforts on behalf of the affair.

LONDON Observations

by Jock MacGregor

JOHN DAVIS OPENED THE RANK ORGANIZATION ANNUAL GENERAL meeting with a statement answering recent knockers of Rank Xerox and revealing the current trading position. Welcoming the new competition in the copier-duplicator field with feet firmly on the ground, he claimed that in the past six years Xerox had placed 58,000 machines and forecasted that the total would reach 90,000 by June, 1967. With aggressive selling in many countries backed by one of the world's best servicing units with strategically placed stores to provide immediate assistance, he had no fears. He revealed that the factories were turning out 100 machines per working day and stressed that these were not going into stock. The meeting closed with the highest praise for his leadership from several speakers, including Lord Rank, who said that he never dreamed during their days together that Davis could have been so patient as he had been that day. He was referring to his handling of the annual questioner (heckler would be a more apt descriptive), who was more vociferous and muddled than ever. His interruptions made this probably the longest Rank meeting ever, drew protests from other shareholders, and received scant press attention. To name him would only be to encourage him. JD acted with enormous dignity. In checking my notes, I realise there were really few trade questions, but this is to be expected with a well run film segment in so diversified an empire.

NATIONAL SCREEN SERVICES' BURTON E. ROBBINS AND PAUL N. Lazarus came to town to support Ed Smith in talks with the Cinema Exhibitor Association over alleged NSS price increases, and met Harry Roelick, J. W. Davies, and Robert Camplin, who from the outset had to admit that they had no substantiation of such complaints. Smith explained that some contracts had been renegotiated before the government freeze to take place later in the year. Now to conform with government regulations and to cooperate with the CEA in its constructive aims, NSS will not invoke these increases during the standstill, though entitled to do so. NSS had already advised exhibitors with expiring contracts that existing rates would continue until at least the new year. When Burton and Paul met the trade press with Ed in his office, they revealed great admiration for the remarkably friendly and helpful manner in which the CEA representatives meet them. Burton said that though he had negotiated with many bodies many times, he could not recall a more understanding and cooperative group. I suspect the CEA men may have similar thoughts. Discussion covered NSS' many activities here, including the creating of some of the most intriguing main titles gracing Anglo American productions today. If it were not for the effect of the new Selective Employment Tax which they have agreed to try to put off passing on in the way of extra charges until at least next year, NSS would seemingly have no worries here. It was nice seeing Burton and Paul again.

I CAUGHT THE MORNING PRESS SHOW INSTEAD OF THE MIDNIGHT preview of "Georgy Girl," one of the first registrations as "More Suitable for Mature Audiences" under Hollywood's revised code, and met the principals at the ensuing buffet lunch. This with-it, outspoken comedy-drama of swinging London has been highly praised. While I recognise Lynn Redgrave's fine performance as the plump, homely girl, dying to be loved, I do not think enough credit has been given to Charlotte Rampling, an actress whom I have seen around the night spots without previously knowing her name, for her study of a hard bitch, a tougher part to make convincing. Her maternity ward scene in which she proclaims to fawning, proud visiting fathers and friends that she wants her brat adopted, never to see it again, is classic cinema. . . . At long last, "The Pawnbroker"—delayed through distribution problems and the unexpectedly long run of "Othello"—has opened at the Haymarket Odeon to a laudatory press.

PRODUCER DOUGLAS WARTH, MEETING ME IN THE STREET, SUGGESTED that it was high time I wrote again about "Pathe Pic," the world's oldest screen magazine—it has been in Technicolor for 11 years—and was shaken when I agreed to go immediately to watch a unit at work. The location was the new Playboy Club and the "story" was about "Bunnies" and the help they had given at the Variety Club's charity race meeting. He was getting shots of the girls being trained and at work, but it was not long before I was press ganged, so to speak, into a shot playing roulette. My protests (for effect?) were ignored, and I was handed a fistful of fivers. I thought it was great gambling like a millionaire, but, alas, as soon as the sequence was shot, I was asked for the money back. Other shots followed. Next day, I saw rushes. My best must end on the cutting room floor. Regrettably, an unobserved ruck in a Bunny costume made the scene unsuitable for a "U" censor certificate—must be a moral there! Doug then asked me to return when he shot Dave Dee, Doxy, Beaky, Mich, and Tich playing their recording of "Bend It." Never before had I dreamed of being a song and dance man for Pathe Pic. Now the record tops the hit parade, and the reel has been rushed into earlier release to cash in on this success. I have watched this reel at all stages. Even without my presence, it would be an excellent, colorful, and popular addition to any program. It is amazing how much resourcefulness and work that Doug and his small team put in to turn out a varied reel every week.

STILL THE SUBJECT OF MUCH DISCUSSION IS THE WISDOM OF THE recently instituted Friday change of programs for London suburban theatres. While many feel that it is too early to form an opinion and point out that the product has not been all that good, others are violently opposed to it, claiming that it has confused moviegoers. Independent booker Frank Ledger, in the George, cracked, "Anyone who wants a market researcher to tell him it's wrong needs a psychiatrist." . . . Mike Frankovich has been looking over Columbia production activities. . . . Columbia specially screened Carl Foreman's "Born Free" for the Crown Princess of Ethiopia. . . . Columbia's "Goal, World Cup 1966" is proving such a fantastic turnup that Technicolor has been working overtime printing extra copies for bookers who are sweeping their schedules to make room for early runs. . . . Managers have been told not to abbreviate "Doctor Zhivago" in adverts, and talking of names, there is a dispute over what to call the combined British Film Producers Association—Federation of British Film Makers. Neither party wants it suggested it has been taken over.

L.A. Plans Counter-Moves As N.Y. Lures Production

By MARK GIBBONS

HOLLYWOOD — New York City Mayor John Lindsay's current campaign to lure the motion picture industry back to Manhattan has infected the local city fathers with more than a trivial case of the jitters. Fears that the movie business may leave Lotusland have generated a special study by Los Angeles Mayor Sam Yorty's Economic Development Board to determine the feasibility of establishing a major motion picture production center in the City of the Angels.

Fantastic as it may appear on the surface, apprehension on the part of the city fathers here is not without a sound basis. There have been recurrent rumors that 20th Century-Fox and MGM are giving thought to transferring elsewhere. Both studios are bordered by high-price property, and both are caught in the residential squeeze; both studios have been battling zoning laws. The situation was explained by Councilman Paul H. Lamport, chairman of the EDB, in making the announcement that a special committee has been formed to study a proposal to keep the veteran studios from seeking other locations. Lamport said:

"Fox, for example, had difficulties recently securing a permit for a heliport on its West Los Angeles lot. The landing area was needed to rush film from outdoor sets in Malibu to studio headquarters. The permit was granted, but over strong protests from Beverly Hills residents who are appealing the decision."

Ruminating on the horrendous cud that moviedom might possibly vacate Lotusland, Councilman Lamport continued: "It would be a travesty if the pioneer industry that made this the second largest metropolis in the nation left Los Angeles because the city didn't do all in its power to encourage it to stay."

The special EDB committee is arranging to meet with studio leaders shortly to determine if the industry is receptive to a motion picture industrial complex. The latter would be, Lamport told MOTION PICTURE EXHIBITOR, a common facility owned and operated by several studios, much like a furniture mart with the various production companies "under one roof." Lamport added with a note of nostalgia:

"In Los Angeles' early beginnings, our inducement was our beautiful weather. Then the movie industry moved in, followed by aircraft manufacturing, then electronics and space science. Losing the film industry would be like losing a finger on our economic hand by default. You can't eat weather."

Fox TV Reorganization

NEW YORK—A major reorganization of the 20th Century-Fox Television, Inc., syndication department was announced by Seymour Poe, executive vice-president of 20th Century-Fox.

The reorganization which divides the department into two divisions—domestic and international—is designed to give greater depth and concentration to this phase of tv distribution.

The domestic division will be directed by William L. Clark, who has been appointed domestic general sales manager. Clark was formerly eastern division manager.

The international division will be coordinated by Bill Saunders, based in Paris, and Herbert Lazarus, in New York.

ALBANY

Herb Schwartz, Columbia branch manager for Buffalo and Albany, came in and with salesman Richard Deacey and booker Doug Hermans arranged an evening trade screening of "The Professionals" at Fabian's Cohoes, Cohoes, which is a week-end operation. . . . Mrs. Mary Romanzo resigned as Iselin Drive-In advertising manager. . . . Mrs. Wadad Boumansour relighted the Plaza, Malone, after modernization. . . . Gloversville virtually disappeared as an industry dateline with the closing of the former Schine Theatres home offices there, the release of 30 employees, and the transfer of five top echeloners to New York City headquarters in the Paramount Building of Panther Theatre Corporation, operating lessee for 50 ex-Schine houses. George V. Lynch, Schine chief buyer, took a leave of absence due to poor health and is resting with his wife and father-in-law, former Congressman Bernard W. Kearney at the latter's Florida home. Also out is Lou S. Hart, general manager of Schine Theatres since June, 1965. Servicing, maintenance and other areas long handled from Gloversville are to be contracted for.

BUFFALO

More than $135,000 was turned over to three children's institutions by the Variety Club of Buffalo Children's Foundation at the 1966 telethon presentation dinner. Checks in the form of "diplomas" were presented as follows: Children's Rehabilitation Center, $118,000; St. Rita's Home for Children, $13,000; and Summer Camp coordinating committee, $7,000. Making the presentation was Harold Bennett, chairman of the heart committee of Tent 7. . . . Mercury Ballet is sponsoring a series of ballet motion pictures this season in the Dryden Theatre of the George Eastman House in Rochester. . . . Nathan R. Dickman, past chief barker, Variety Club of Buffalo, and managing director of the I-290 Drive-In, operated by General Cinema Corp., has been named a permanent telethon general chairman by chief barker Albert J. Petrella. . . . Lewis J. Lieser is representing Embassy Pictures in the Buffalo exchange area. . . . Sidney J. Cohen, president, Allied Theatres of N.Y. State, Inc., announces that Ackerman Theatres, the North Park in Buffalo and the Riviera in Syracuse, have joined N.Y. Allied, as have the Civic Follies organization, operating the Allendale in Buffalo and Omega Enterprises in Syracuse. . . . The Cooking Fiesta, sponsored by the Buffalo Evening News and the Iroquois Gas Company and staged in the Center, downtown Buffalo, was a huge success and brought Eddie Miller's theatre a lot of good will. . . . Maurice Chevalier has been set by Rochester Civic Music Association for an Eastman Theatre appearance in Kodak Town on Nov. 9. . . . Rochester actor Robert Forster will make his screen debut in Elizabeth Taylor's new picture, "Reflections in a Golden Eye," being directed by John Huston. . . . Carl Schaner, back from New York where he has been working on "Romeo and Juliet," has tied up with the Retail Merchants Assn. and the Buffalo Evening News in putting the big fashion show on the stage of the Century on Nov. 10, 11 and 12, with Hildegarde as the star of the event. . . . The Rev. Joseph A. Mahoney, long time chaplain of Tent 7, Variety Club of Buffalo, who observed his 68th birthday Sept. 28, died on Oct. 10. He had been expected to give the invocation at the telethon presentation dinner in the club that evening. . . . Vincent Slavin is the new assistant booker at the Buffalo Universal exchange. . . . Harry Edelman, district manager, Motion Picture Advertising Corp., New Orleans, and covering the Buffalo exchange area, following a conference with Sidney J. Cohen, president, Allied Theatre Owners of N.Y. State, Inc., reports business good throughout his territory. . . . Billy Laney, general manager, Jo-Mor Enterprises, Inc., Rochester, attended the press screening of "Hawaii," Julie Andrews' new United Artists production, in the DeMille, New York. The picture opens in the Towne, Jo-Mor house in Kodak Town, next Feb. 15. . . . The Shea's Buffalo boxoffice on Pearl street has been reopened for that theatre's patrons, and Loew's city manager Frank Arena announces that there will be free parking for customers in the lot across the street from the rear entrance all day Saturday and Sunday and after 6 p.m. on weekdays. . . . Having completed a record-breaking 80-week run in Shea's Teck, "The Sound of Music" is still not scheduled to pass from the local film scene. The picture now has been booked at the North Park and is expected to start its engagement there early next month. . . . Sidney J. Cohen, president, Allied Theatres of New York, announces that Frank Lindcamp, veteran Rochester exhibitor, copped national honors in the recent Will Rogers Hospital Fund collection. Lindcamp now is managing director of Loew's, Pittsford, N.Y., near Rochester, and his patrons donated $10,234, a figure that won them and Lindcamp a standing ovation at the NATO convention in New York.

CHARLOTTE

Cy Hall, manager, National, Greensboro, N. C., will become manager of the new Terrace when it opens in December in the Friendly Shopping Center at Greensboro. In announcing Hall's new position, Neil McGill, Greensboro manager for N. C. Theatres, Inc., said the Terrace is expected to open on Christmas day, and that it will be a first-run house, emphasizing "roadshow" films and "spectaculars." Hall has been manager of the National for the past year. When the Terrace opens, the National, a downtown house, which was opened at Greensboro in 1921, will close and will not be reopened as a theatre, McGill said. The new Terrace will seat 750 persons and will have projection equipment capable of screening all dimensions.

CHICAGO

Harold Lloyd and Otto Preminger will make personal appearances to highlight the Second International Film Festival on Nov. 5–12. . . . Rod Taylor, star of MGM's "The Liquidator," was in to boost the film opening at the Oriental and appeared as guest at a fashion show in the Continental Plaza which was televised for Jim Conway's morning show. . . . B and K opened sales for the closed circuit telecast of the Cassius Clay-Cleveland Williams heavyweight championship bout on Nov. 14 which will be shown on a reserved-seat basis at the Uptown, Maryland, Central Park, and State Lake. . . . United Artists will relocate its exchange on Nov. 1 at 203 North Wabash Avenue. . . . B and K managerial changes have Leo Brown going from the Uptown to the State Lake; Jim Current from the Portage to the Uptown; and Jack DeWiggins from the Luna to the Portage. . . . Teenagers are again making their protests known via the press. They claim that a teen rate should be charged at movie theatres for those between the ages of 12 and 18. . . . Herbert C. Sullivan, film booker-buyer for Alliance Theatre Corporation, died at his Evanston, Ill., home. He had been with Alliance for 34 years. . . . Unfortunate delays caused the opening of Thunderbird Theatre in suburban Hoffman Estates until Oct. 21. . . . Joella Cohen has been promoted by Columbia Pictures as midwest division press director. . . . Paramount's "Is Paris Burning?" will open Nov. 10 at Cinestage following the reserved-seat run of "Romeo and Juliet."

CINCINNATI

"Fortune Cookie," opening at the Times Towne Cinema Nov. 2, will be a benefit for Variety Tent Three's "Sunshine Coach" fund. All proceeds will go to the fund—UA waiving its film rental and Times Towne Cinema assuming all other opening night expenses, which include a parade and the theatre's champagne party following the presentation of the film. This is the first time that the public has been invited to attend a Times Towne Cinema black-tie opening. Donations for the seats are $10 each, and a special section called the Golden Circle will be reserved for donors and organizations paying $100 and more. The occasion will call to the attention of the public the great need for transportation facilities to care for handicapped children. Tent Three has had one Sunshine Coach in operation during the past five months transporting 3000 children. Because the need for more special transportation facilities is urgent, the Tent is to buy another coach which will help to relieve some of the pressure on the parents of the handicapped. . . . Jack Kirchbaum, Universal



Jack L. Warner recently announced the signing of a multi-million dollar co-production agreement between Steve McQueen's Solar Productions and Warner Brothers for six motion pictures to be completed within the next five years. Shown, left to right, are Robert E. Relyea, Solar executive producer; McQueen; Warner; and Walter MacEwan, vice-president and executive associate of Warner.

booker, has resigned to become a salesman for Warner Bros., replacing Bill Spensley, transferred to the Cleveland exchange. Ed Spates, Universal Pittsburgh exchange, has been transferred here to succeed Kirchbaum. . . . The Bacon, Versailles, Ky., has been closed by owners Mrs. Frank Weitzel and Stuart Fine.

DALLAS

Susannah York and Warren Beatty, co-stars of "Kaleidoscope," will attend the opening of the new film at the Majestic. Miss York arrived in Dallas on a promotional tour in behalf of the picture. Beatty was already in Dallas as producer and star of "Bonnie and Clyde," which is being filmed entirely in Dallas. To be introduced along with the stars from a platform in front of the Majestic are eight Southern Methodist University coeds who are now "mod" fashion models at the downtown and NorthPark Titche-Goettinger stores. Miss York owns a mod shop in London in the film. While in Dallas, Miss York will be Titche's guest, making a series of personal appearances in the two stores. . . . The Big D Chapter of B'nai B'rith Women presented its annual community and cultural service awards to the former drama and music critic of The Dallas Morning News, John Rosenfield, Jr., and City Councilman Joe H. Golman. . . . Hollywood film star Doris Day may finally visit Dallas and her Dallas hotel, the Cabana. She is expected to make an auto trip that will bring her into the southwest. . . . Richard Brooks, writer-director-producer, was in Dallas with Burt Lancaster on a promotional visit on behalf of their new movie, "The Professionals." Brooks is scheduled to prepare a film version of the Truman Capote best seller, "In Cold Blood." . . . Louis Gibbons went to New York City for the early November opening of his underground film "A Rose for Dallas," which will be shown at the Film-Makers Cinematheque. . . . The Fine Arts, featuring adult only films, is offering free coffee and parking to patrons. Smoking is also permitted while viewing the film. . . . The Delman permits smoking by patrons in the balcony only.

Hollywood producer Bill Knowland is expected to establish himself here in November. He's packaging a small production company with a series of exploitation type films on his schedule. . . . Burt Lancaster was in Dallas on a promotion visit in behalf of "The Professionals." . . . Chief barker Bill Williams, Variety Club of Dallas, has named Edwin Tobolowsky and Walter Morgan as cochairman of the club's committee to handle the sale of tickets for the first performance of "Is Paris Burning" at the Wilshire on Nov. 22. The proceeds will go into the Variety charity fund to aid children's organizations. The Wilshire is expected to be closed for two weeks to finish up a remodeling program beginning Oct. 18 and will reopen on Nov. 2 The subcommittee in charge of ticket sales includes James O. Cherry, J. H. Elder, Gordon McLendon, Bob Bouchet, Ed Call, Ronald Martin, and Tom Bridge. Harry McCartney is treasurer for the project, and Kyle Rorex will handle publicity. . . . Young British actress Susannah York visited to promote "Kaleidoscope," which opened at the Majestic. . . . Ann-Margret is due to arrive in Dallas on Nov. 2 in behalf of her latest film, "The Swinger," which will have a multiple opening the following day. . . . Warren Beatty is expected to start production in Dallas on his Warner Bros. movie, "Bonnie and Clyde." Local actress Bennye Gatteys is up for a major role in the film. . . . "Gid," another Warner Bros. film, has encountered a delay in its starting date at Amarillo, Tex. . . . Jonathan Winters, who appeared in Dallas and Houston in his own show, stated that he preferred the current "The Russians Are Coming the Russans Are Coming" to all his other films. The film is currently here at the Esquire. However, Winters said he liked his own performance more in "The Loved Ones."

DETROIT

Armin Feller, manager of the Trans Lux Playhouse Theatre, Washington, D.C., is filling in at the Trans Lux Krim here until a new manager is announced. Norman Myers, former manager of the Trans-Lux Krim, resigned due to illness. . . . "Le Bonheur," French film originally scheduled to open last Sept. 7 at the Studio-One Theatre, began its run at the same theatre here, Oct. 21. The opening was delayed when police censors urged deletions in the film. However, after an appeal by the theatre management based on artistic considerations, police objections were withdrawn, and the picture will be shown uncut.

The Variety Club of Detroit, Tent 5, held its annual election of officers and crew for 1967. The slate includes Jerome B. Levy, chief barker; Lou Mitchell; first assistant chief barker; Martin D. Shafer, second assistant chief barker; Ed Susse, property master; William Wood, dough guy. The crew includes William Brown, Zan Gilbert, Milton H. London, Ben Rosen, Alden Smith, Ed Susse, Fred Sweet. Arthur Herzog is press guy. International Canvasmen are Irving Belinsky, Irving Goldberg, Woodrow Praught, William Wetsman, Jack Zide. . . . Don Belford, manager, Family, downtown Detroit, caught two men passing bogus $20 bills. Cashier Mae Pospeshil was able to identify the two men after she noticed the bills were counterfeit. Belford held the two men until the police and F.B.I. men came on the scene. . . . Donald G. White, owner and operator of the Five-Mile Drive-In, Dowagiac, has purchased the indoor Dowagiac from Mrs. Bob Pennell, widow of the late southern Michigan circuit owner. For the past two years, the Dowagiac has been operated by Jack Repp, who closed it Sept. 1. White has purchased the building housing the theatre and has plunged into an intensive modernization program for the theatre property, which will include reseating. Expected opening date is Nov. 15, with Clark Theatre Service of Detroit handling the buying and booking. This makes a total of 60 theatres now handled by Clark.

HOUSTON

John Harris, founder of Variety Clubs International, was guest of honor at a luncheon at the Rice Hotel. The luncheon was given by Houston Tent 34 and the Houston Variety Boys' Club board of trustees. Harris, who founded Variety Club in 1927 with the help of friends in show business, is touring the United States to visit clubs. He visited the Variety Boys' Club and heard plans for the building of a second club in Houston. Funds for the second club were raised during the March visit of Prince Philip, the Duke of Edinburgh. . . . The real estate firm of Moody, Moody and Griffis have bought out the Tower for the opening performance of "The Bible" on Oct. 26, with the entire proceeds to go to purchase Christmas gifts for servicemen in Viet Nam. Tickets for the special performance will be $5 each. A spokesman for Interstate Theatres said better than 50 percent of the ticket price will go for the Christmas program. Donations over and above the ticket price will also be accepted. . . . The Houston Post started a contest in conjunction with the showing of "Texas Across the River," which premieres at the Majestic on Oct. 26. The newspaper will run six entry blanks in the Dean Martin Dialogue Contest through Oct. 20. Contestants are asked to write a funny quip line for Dino in one of the scenes from the film. The top prize will be free plane transportation and one week at the Hilton Hotel in Gaudalajara, plus $300 for meals and spending money for two people. . . . Joey Bishop and Alain Delon dropped out of the "Texas Across the River" premiere on Oct. 26. Bishop is tied up with a night club date, and Delon is in Europe making a movie. The current lineup: Dean Martin, Rosemary Forsyth, Andrew Prine, Tina Marquand, producer Harry Keller, and Rodd Redwing, the fast draw expert. The stars, except Martin, will take a channel cruise on the Sam Houston on Oct. 25. Martin flies in (maybe with Mrs. Martin) on Oct. 26. . . . Among the Hollywood stars who have indicated that they will attend the testimonial diner on Nov. 10 honoring Jack Valenti are Kirk Douglas, Vincente Minnelli, Sidney Lumet, Joanne Woodward and her husband, Paul Newman. . . . Hollywood's Joe Pasternak was in Houston, not on movie business but on a promotional tour on behalf of his new book, "Cooking with Love and Paprika." . . . Eddie Finn, known as Tobo the clown, and William Rowland, the film producer, were recent visitors in the city in behalf of the showing of "Tobo, the Happy Clown," which had a multiple showing over the weekend.

The old El Capitan, which has shown movies since 1950, has been converted to a theatre-restaurant, the El Capitan, by Hirman Parks, owner-operator. Spanish language pictures will be featured. Theatre seats have been replaced by tables and chairs on the new vinyl floor, and patrons may enjoy their food while viewing the films. There are 125 tables seating 536 patrons. Films are shown Friday, Saturday, and Sunday nights, with matinees on Saturday and Sunday. . . . A public hearing will be held on the proposal to build a 1,000 seat theatre at Odessa, Tex. The theatre will be operated by T. A. Collins and Associates, owners of the Ector and Lyric. . . . Dale Davis has assumed duties as general manager of Lubbock Theatres. He succeeds J. B. Rhea, who resigned as an associate of Lubbock Theatres and allied operations after 35 years. He had been general manager since 1948. Davis has been in the industry for 29 years, the past 11 in Duncan, Okla., with Video Theatres, partner firm with Lubbock Theatres at Lubbock, Tex. . . . Mr. and Mrs. R. J. Cordell, Childress, Tex., have announced the arrival of a new baby daughter, Cayla. Cordell manages the downtown Palace and the Car-Vu D-I there. . . . The Hico, Tex., has been closed by Annie Coleman, who is moving to Abilene, Tex., to take over again the operation of the Metro, which had been leased to Tommy Tucker, whose lease has expired. . . . The Waco, Waco, Tex., observed its 37th birthday with free soft drinks and cake to patrons as well as door prizes being awarded to many attending the special showing of "Beau Geste." Claude Stewart, manager, admitted free all persons who observed their birthday on the anniversary day.

MEMPHIS

"And now Miguel" was selected by the Better Films Council as the Family-Picture-of-the-Month, and "Battle of the Bulge" was chosen as Adult-Picture-of-the-Month at the September meeting of the Council. Mrs. James Fay Hall told of local plans for National Movie Month, and of Guild manager Bill Kendall's plans to bring back some of the fabulous films of other years to celebrate the art house's 20th anniversary. . . . Daniel Martin Scruggs, Universal, was married to Joyce Lee Burkett,

Memphis State University student, in Florence, Ala. . . . Arrow Drive-In, Steeleville, Ill., closed after the playdate of Sept. 24. Skyway Drive-In, Forrest City, Ark., has closed, as has Riverview Drive-In, Morrilton, Ark. . . . Johnny Gannon's Park, independent house out after first runs, finished showing "The Wrong Box," and then "Alfie" was booked into this suburban house. . . . The local WOMPI supplied personnel for the Heart Booth at the Mid-South Fair. Mrs. Marianne Bartlett, president, announced the November charity project would be gifts of candy and cookies for inmates of the Sunshine Home and the Crippled Adults Hospital. . . . Fank Heard, Lee Drive-In, Tupelo, Miss., made a substantial donation to the charity work of WOMPI. . . . Richard Arlen, speaking before the local Executives Club, stated juvenile deliquency is directly linked to many of today's movies, books, and magazines. . . . National Movie Month got underway with 40,000 heralds being distributed in shopping centers, free newspaper, air, and store window publicity. Serving as area directors are M. A. Lightman, Jr., Memphis; J. T. Hitt, Bentonville, Ark.; Jack Lowrey, Russellville, Ark.; and T. G. Solomon, McComb, Miss. . . . "Sound of Music" left Paramount on Oct. 11 after an 18 month run. "The Blue Max" opened the next day. . . . Elias Drive-In, Osceola, Ark., closed. . . . James Martin has requested Film Transit to begin transportation service for Cameo Theatre, Collinwood, Tenn. . . . Carroll Drive-In, Huntingdon, Tenn., and Skyway Drive-In, Humboldt, Tenn., closed. . . . In a letter to the membership of the local WOMPI, president Marianne Bartlett, 20th Century-Fox, stated the delegation attending the 13th annual WOMPI convention returned home "very enthusiastic about the future. You can't imagine the outlets that are available to us in our charity work, and also in our work for the industry. If we just put our minds to it, we can have a wonderfully exciting year for WOMPI and for ourselves."

MIAMI, FLA.

All the "Alvarez" and "Kelly" folk were invited to a special screening of "Alvarez Kelly" at Wometco's Miami Theatre. Herb Kelly (nicknamed Herb "Alvarez" Kelly for the duration of the run of the picture), Miami News amusement editor, issued the invitation in his column to the 270 Alvarezes and 271 Kellys listed in the Greater Miami telephone directory. Radio station W.I.O.D. cooperated with the News in issuing the invitation. . . . Ballet fans in the area were lucky not only with the booking of "Romeo and Juliet" at the Mayfair and Sunset, but also with "The Sleeping Beauty" presented by the Leningrad Kirov ballet, which was booked into the Gables, Shores, Suniland, Hollywood Florida, and Ft. Lauderdale Plantation Theatres. . . . The Boulevard Drive-In is the display area for "Spacerama" attraction: 106 feet high, 32 feet in diameter, 70,000 pounds in weight. It is a mock ride in space, with John Glenn narrating. . . . Employees of Wometco Enterprises, Inc., donated through their payroll contributions $200 in August and September for Variety Children's Hospital. . . . Wometco Enterprises, Inc., has expanded its vending operations in north and central Florida with the acquisition of the principal assets of Automatic Vending of Gainesville, Inc., for a purchase price in excess of $150,000. The new operation, to be called Wometco Vending of Gainesville, Inc., will serve, among other industrial and institutional accounts, the University of Florida. Charles F. Cunliffe, general manager of Wometco's vending operations headquartered in Jacksonville, will supervise the new acquisition. . . . According to the St. Petersburg Evening Independent, Metro-Goldwyn-Mayer has tentative plans for $1 million in improvements in their "Bounty" exhibit area, including a recreation of the waterfront of Portsmouth, England, the opening scene of the film, "Mutiny on the Bounty." . . . The Mayfair, Miami, was the setting for a special showing of "Years of Lightning, Day of Drums," sponsored by the American Jewish Congress. . . . Richard Wolfson, senior vice-president, Wometco Enterprises, Inc., was named chairman of Unit F for the 1966 United Fund campaign. . . . Approximately 60 students from the Florida Presbyterian College, St. Petersburg, attended a showing of "Dear John" at the Crossroads as part of a college discussion program. . . . Wometco Enterprises, Inc., directors voted a 10.7 per cent increase in the regular quarterly cash dividend to 15½ cents on class "A" stock. Dividends on class "B" stock were raised to 5¾ cents. . . . Discount tickets were distributed by members of the Southeast Florida Dairy Institute via its milk deliverymen, for the showing of the Ivan Tors' production, "Namu" at the Olympia, Gables, Shores, Suniland, Florida (Hollywood), Coral Ridge, and Plantation (Ft. Lauderdale) and Florida (West Palm Beach). . . . A benefit banquet for the Variety Children's Hospital will feature Van Cliburn performing at the Deauville Hotel, Miami Beach, Dec. 13. . . . The Playhouse, St. Petersburg, was due to reopen after a five-week shutdown. Bill Boardman, operator, has gone into partnership with the Robert-Arthur Corp. Robert Moscow, Atlanta, and Arthur Barnett, New Orleans, came to St. Petersburg to assist in the reopening. The theatre has been repainted and a flash front and new signs installed. Boardman announced that the Playhouse will operate on an "imported exploitation picture" policy. . . . The Royal Ballet production of "Romeo and Juliet," with Fonteyn and Nureyev, was set for three performances daily, Monday through Friday, at the Mayfair, Sunset Art Theatres, Greater Miami, and the Park-East, Winter Park, and the Plaza, Gainesville. Saturday performances will be at 2:30 and 8:30 only, and Sunday performances are scheduled also for the 2:30, 5:30 (student), and 8:30 hours. . . . "A Funny Thing Happened on the Way to the Forum" has been announced by Florida State Theatres' Harry Botwick as the opener for their new Sunny Isles Twin, in mid-December.

NEW HAVEN-HARTFORD

Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, independent Connecticut circuit, has announced appointment of Joseph Tilenda as manager of the deluxe Cinema One, East Hartford, succeeding Paul Macbeth, resigned. Tilenda will work under the circuit's metropolitan Hartford supervisor, John D'Amato. . . . Louis B. Rogow, West Hartford, partner with Frank McWeeney in the Pine Drive-In, Waterbury, and Mrs. Rogow have pledged $100,000 to the Newington Hospital for Crippled Children. . . . Alfred Alperin, metropolitan Hartford supervisor for General Cinema Corporation, is now incorporating the circuit's two drive-ins, the Meadows and Blue Hills, in a daily composite ad containing the circuit identification line. . . . Perakos Theatre Associates, independent circuit, will expend a sum similar to that used to completely remodel the Eastwood, East Hartford (now the Cinema One), at the Hi-Way, on the downstate Stratford-Bridgeport line (approximately $125,000). Actual theatre shut-down time—as at East Hartford—will be kept to a minimum. . . . Sperie P. Perakos attended the annual board of directors meeting of the Arts Council of Greater New Haven. . . . Milton LeRoy, president of LeRoy Enterprises, owner of amusement interests (including the Blue Hills Drive-In, now leased to General Cinema Corporation), has named Hartford restaurateur Sal Carpenteri to the newly-created capacity of sales promotion director. . . . Janice and Alphonse LaBounty have opened the newly-built 250-seat Cinema in the rapidly-expanding Manchester, Vt., Shopping Center complex. Construction cost was not disclosed. The LaBountys previously operated the old Playhouse in Manchester Village.

NEW ORLEANS

Varity Club Tent 45 entertained at a dinner party at the clubrooms those who voluntarily gave hours of their time and work on the recent telethon which garnered over $100,000 in

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cash and pledges for the tent's children's charities program. Don Kay, chief barker of the tent, also held a cocktail party for visiting officers of Variety International. . . . Herb Bannin, MGM division manager, was in visiting MGM's new offices on the 18th floor of the Trade Mart Building. . . . A. M. Jacob, manager, Locke, Jackson, Ala., recently resigned and has been succeeded by Tom Harris, a newcomer in the business. . . . The local WOMPI have been taking up collections for the Will Roger's Hospital drive at the Saenger. . . . Doyle Maynard, president, Louisiana Association of Theatre Owners, announced a series of get-together luncheons in key towns in the state. The first was in Shreveport, followed by Monroe, Lafayette, and Baton Rouge. . . . Gerri Youmans resigned from Film Inspection Service office force to accept a position in another industry. . . . Ralph B. Mann, district manager, Fred T. McLendon Circuit, with headquarters in Andalusia, Ala., has been moved to the Milton, Milton, Fla., where in addition to his district manager duties, he is managing the theatre, filling a vacancy left by W. Clint Nabors, transferred to the circuit's H & R Drive-In, Hartford, Ala. Another managerial change of the circuit has Oscar Swain, long time manager with the Martin Theatres, as manager of the McLendon-Connett Strand, Atmore, Ala., succeeding William Cody. . . . Mrs. Edith Ann Long will keep the Parkway Drive-In, Winnfield, La., dark during the fall and winter months. . . . Earl Perry, vice-president and general manager and film buyer, Pittman Theatres, acquired the buying and booking for Ogden Brothers, Randolph and Gordon, new Center Cinema, Lafayette, La., which opened on Oct. 19. . . . National Film Service held a three-day convention at the Downtowner Motel. . . . Earle Frisard, Film Inspection Service manager, has taken over the management of the Arabi, Arabi, La. . . . Mr. and Mrs. T. G. Solomon, Gulf States Theatres, are back in McComb, Miss., after a month's holidaying in Europe.

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PHILADELPHIA

David Milgram is installing a projection room in the Fox Building for the benefit of his own theatres and the film exchange tenants in the building. . . . Variety Club Tent 13 will hold a "Roaring Twenties" Halloween party in the Bellevue Stratford Hotel clubrooms on Nov. 5. Motion Picture Associates Foundation is holding a benefit premiere of United Artists' "Hawaii" at the SW Stanley on Oct. 28. . . . A general meeting of the MPAF was held in the Variety Club rooms on Oct. 24 with a buffet dinner served.

SALT LAKE CITY

John Krier, city manager, Intermountain Theatres, Inc., announced that United Artists' "Hawaii" would open at the Centre on Dec. 22. . . . 20th-Fox's "The Bible" will follow "The Sound Of Music" now in its second year at the Utah, another Intermountain Theatre. . . . John Meinardi, who has been district manager of Fox Intermountain Theatres in Salt Lake City for the past two years, has been transferred to the same position in Denver, Colo. . . . Warners held an invitational morning preview of "Any Wednesday" at the Studio.

SAN ANTONIO

Ted Waggoner, manager of Cinema I and Cinema II in North Star Mall, operated by General Cinema Corp., has announced that "The Sound of Music" will have its last performance at Cinema II on the evening of Nov. 1, after a run of slightly over 82 weeks—or 10 weeks more than double the previous record-breaker, "Around the World in 80 Days," which ran 36 weeks at the Broadway almost a decade ago. . . . A revival of "Gigi" will run for two weeks following the end of "The Sound of Music," and the controversial drama of English realism, "Alfie," will come in on Nov. 16. . . . The sincere condolences of his many friends in the industry are being extended to David A. Stoffle, manager of the Josephine, upon the death of his grandmother. . . . Gene T. Cole, city manager of Gulf Coast Theatres, presided over the regular monthly meeting of the South Texas Motion Picture Exhibitors Association at the Wayfarer Motor Inn. Cole is president of the group. . . . Sylvia Sidney, star of a number of distinguished motion pictures, including "Fury," "Street Scene," "An American Tragedy," and "Deat End," among others, will be seen on stage of the Incarnate Word College Auditorium on Oct. 28 for one performance of "Barefoot In The Park." . . . Rosemary Forsyth, Peter Graves, Tina Marquand, Andrew Prine, producer Harry Keller, and Redwing, an Indian quick draw artist, will be on stage of the Majestic on Oct. 27 for the premiere engagement of "Texas Across the River." Cactus Pryor, the favorite master of ceremonies of President Johnson, will be on stage as m.c. of the stage presentation. . . . Students of both junior and senior high schools in San Antonio have the opportunity to see a feature length science-adventure film now showing at the Aztec at a special rate through a project sponsored by the Bexar County Medical Society to introduce a proposed HemisFair exhibit. Students may purchase tickets at one-fourth the normal price for use between noon and 6 p.m. Saturday to see "Fantastic Voyage." The offer is being presented to provide students interested in science, medicine, space travel, and adventure with first rate entertainment as part of an introduction to the Health Education Center to go on exhibit during HemisFair 1968. . . . Two new educational programs are being considered by the Incarnate Word College Film Classics Society. The society now sponsors a Cinema Seminars, the presentation of internation films followed by a discussion on the college campus. The seminars have proven so successful during the past three years that the society is now considering branching out into other fields. One such project would be the establishment of a creative workshop in film making. The second program being considered is organization of a workshop or course for high school teachers to teach the value of films as a useful educational and literary vehicle. . . . Chill Wills, motion picture star, will be the honored guest during the annual Western Celebration at Beeville, Tex., on Oct. 28 and 29.

SEATTLE

Nearly 2000 delegates of the 36th annual World Travel Congress of the American Society of Travel Agents meeting here in Seattle were treated to a special screening of "Hawaii" through the courtesy of the Mirisch Corp. and United Artists. Immediately after the showing at the Orpheum for the ASTA delegates, the film was flown to Hawaii for showing there. . . . Johnny Carson, comedian and television star, is scheduled for a single appearance Oct. 15 at Seattle's Center Arena. . . . Rudolph Valentino, star of the silent screen, was seen again in "Son of the Shiek" at the Granada Organ Loft Theatre.

Stewart, Wise Saluted For Fund Contributions

LOS ANGELES—James Stewart and Robert E. Wise, two film veterans, have made substantial contributions to the Motion Picture Relief Fund (MPRF), it was announced by Gregory Peck and William T. Kirk, MPRF executive director.

Actor Stewart specified that his contribution of $25,000 be allocated to the fund's long-range campaign and expansion program which calls for the addition of a new 60-bed wing to the motion picture Country House and Hospital and construction of the Louis B. Mayer memorial chapel and theatre.

Wise, producer of the record grossing "Sound of Music," contributed $50,000 to MPRF.

Peck, chairman of the fund's endowment and building campaign, lauded both men for their ". . . generosity and concern for (their) co-workers in the motion picture and television film industry."

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



OCT. 26, 1966 SECTION TWO
VOL. 76, No. 11

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Halliday, Lisa Daniely—5345 (11-17-65)—Novel, okay duallier—English made
6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction duallier
6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.
6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made
6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Ciccio—5461 (10-19-66)—Fair comedy for the duallers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens
6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.
6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blier—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... A2 UA
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
Alice In Wonderland In Paris .. A1 Misc.
All Men Are Apes ..... Misc.
All The Way (The Joker is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U
Any Wednesday ..... A3 WB
Apache Uprising ..... A2 Par.

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
●Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.

B

Ballad of Love, A ..... For.
Bambi-Re. ..... A1 BV
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
●Banning ..... U
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
Big T.N.T. Show, The A2 A1
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
Blindfold ..... A2 U
Blood Bath A1
●Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
Boeing—Boeing ..... B Par.
Bolshoi Ballet 67 ..... A1 Par.
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
●Bullwhip Griffin ..... BV
●Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

●Camelot ..... WB
●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Cavern, The ..... A2 Fox
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
Chase, The ..... A3 Col.
●Chubasco ..... WB
Cinerama's Russian Adventure . A1 Misc.
●Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
●Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
●Corrupt Ones, The ..... WB
●Cool Head Luke ..... WB
●Cool Ones ..... WB
●Countess From Hong Kong, A .... U
●Covenant With Death, A ..... WB
●Cowboy In Africa ..... Para.
●Crazy Quilt ..... Cont.
Curse of the Voodoo ..... B AA

D

●Dangerous Days of Kiowa Jones .. MGM
●Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
●Deadlier Than The Male ..... U
●Deadly Affair, The ..... Col.
●Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
●Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
●Dirty Dozen, The ..... MGM
Dirty Game, The A3 A1
●Disk-O-Tek Holiday ..... AA
●Divorce Amercan Style ..... Col.
●Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding . MGM
●Dr. Faustus ..... Col.
Dr. Goldfoot And The Bikini Machine A2 A1
●Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
●Double Man ..... WB
●Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

●Easy Come, Easy Go ..... Para.
Ecco A1
●Eight On The Lam ..... UA
EL CID-Re ..... A1 AA
●El Dorado ..... Par.

6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—(WS; C)—Vincent Price, Fabian
GLASS SPHINX, THE—(PV; C)—Dana Andrews, Anita Ekberg
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
PSYCHO-CIRCUS—(C)—Christopher Lee
P. T. BARNUM'S ROCKET TO THE MOON—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
TOKYO OLYMPIAD—(C; S)—Documentary
6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 **FOLLOW ME BOYS**—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 **UGLY DACHSHUND, THE**—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
67013 **DEAD HEAT ON A MERRY-GO-ROUND**—D—104m.—(EC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karlsol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
GEORGY GIRL—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66020 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the small fry—Filmed in Italy; English language
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66031 **MYSTER OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
67008 **RAGE**—(TC)—Glenn Ford, Stella Stevens
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting Import—English-made
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made

GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

COMEDY MAN, THE—Kenneth More, Cecil Parker
CRAZY QUILT—Tom Rosqui, Ina Mela
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
SHAMELESS OLD LADY, THE—Sylvie—French-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courtney, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
MAD MONSTER PARTY—(Animagic) Boris Karloff
613 **PISTOL FOR RINGO**—(C)—Montgomery Wood—Italian-made
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Dallah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
616 **WHERE THE BULLETS FLY**—(C)—Tom Adams—English-made
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment

El Greco ..... A3 Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
●Enter Laughing ..... Col.
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fantastic Voyage ..... A1 Fox
●Far From The Madding Crowd ... MGM
Fantomas ..... A1 For.
●Fahrenheit 451 ..... U
Faster Pussycat, Kill, Kill ..... Misc.
●Fastest Guitar Alive, The ..... MGM
Father Of A Soldier ..... For.
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The . A1 BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Flim Flam Man, The ..... Fox
Follow Me, Boys ..... BV
Fortune Cookie, The ..... A3 UA
●Fort Utah ..... Par.
Frankenstein Conquers The World ..... A1 AIP
●Frankenstein Created Woman ..... Fox
Frankenstein Meets the Space Monsters ..... AA
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... A1 Col.
●Funeral In Berlin ..... Par.
Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... A1 U
●Gentle Ben ..... Para.
●Georgy Girl ..... A4 Col.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Girl ..... A1 EMB
Glass Bottom Boat, The ..... A2 MGM
●Glass Sphinx, The ..... AIP
●Gnomobile, The ..... BV
●Good, The Ugly and the Bad, The .. UA
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
●Guide For The Married Man, A .... Fox
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... AI U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

●Half A Sixpence ..... Para.
Hamlet ..... UA
●Happiest Millionaire, The ..... BV
●Happily Ever After ..... MGM
Harper ..... A3 WB
Hawaii ..... A3 UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
Hotel Paradiso ..... A3 MGM
●How I Won The War ..... UA
How To Steal A Million ..... AI Fox
●How To Succeed In Business Without Really Trying ..... UA
Human Duplicators ..... AA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

I Deal In Danger ..... Fox
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
●In The Heat Of The Night ..... UA
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... U
●Is Paris Burning? ..... Par.
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

Jack Frost ..... A2 Emb.
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.

John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.
Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
●Kiss the Girls and Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.
Kwaidan ..... A2 Cont.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Fuga ..... C For.
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loving Couples ..... For.
●Luv ..... Col.

M

Macabro ..... AIP
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made in Paris ..... A3 MGM
Mademoiselle ..... C For.
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... Misc.
Masculine Feminine ..... For.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... Cont.
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
●Moonshot ..... WB
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murder In Mississippi ..... Misc.
●Murderers' Row ..... Col.
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Navy vs. The Night Monsters, The. Misc.
Nevada Smith ..... A3 Par.
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .. A3 WB

O

●Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad ..... B Par.

6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western melier for the action program
6708 **SPINOUT**—CMU—95m.—(PV; MC)—Elvis Presley, Shelley Fabares—5462 (10-19-66)—Presley rides again and it's fun
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
PENELOPE—(PV; MC)—Natalie Wood, Dick Shawn, Peter Falk
PISTOLERO—(PV; MC)—Glenn Ford, Angie Dickinson
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
6705 **13**—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(Cinerama; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furlous frollc about sex.
6605 **BOLSHOI BALLET '67**—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6606 **SECONDS**—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

6608 **ARRIVEDERCI, BABY!**—(PV; TC)—Tony Curtis, Rosanna Schiafino
BUSY BODY, THE—Sid Caesar, Robert Ryan, Anne Baxter
COWBOY IN AFRICA—(C)—Hugh O'Brian, Adrienne Corri
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
EASY COME, EASY GO—(TC)—Elvis Presley, Dodie Marshall
EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
6609 **FUNERAL IN BERLIN**—C)—Michael Caine, Eva Renzi
GENTLE BEN—(C)—Dennis Weaver, Vera Miles
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
6603 **IS PARIS BURNING?**—(PV)—Kirk Douglas, Leslie Caron
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters

RED TOMAHAWK—(TC)—Howard Keel, Joan Caulfield
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
6607 **SWINGER, THE**—(TC)—Tony Franciosa, Ann-Margret
WARNING SHOT—(TC)—David Janssen, Eleanor Parker
WATERHOLE NO. 3—(C)—James Coburn, Margaret Blye
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner—5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 **BLUES FOR LOVERS**—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
620 **EL GRECO**—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
625 **I DEAL IN DANGER**—MD—89m.—(DC)—Robert Goulet, Christine Carere—5463 (10-19-66)—Television presentation is okay programmer
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
622 **THAT TENNESSEE BEAT**—DMU—84m.—Earl Richards, Sharon DeBord—5463 (10-19-66)—For the lower half of the program
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
FATHOM—Tony Franciosa, Raquel Welch
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
GUIDE FOR THE MARRIED MAN, A—(CS; DC)—Walter Matthau, Inger Stevens
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6617 **FORTUNE COOKIE, THE**—CD—125m.—(PV)—Jack Lemmon, Walter Matthau, Judi West—5463 (10-19-66)—Entertaining entry has angles
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grade scale—Mirisch
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented In Cinerama)—Charlton Heston, Laurence Ollvier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6618 **RETURN OF THE SEVEN**—MD—95m.—(PV; DC)—Yul Brynner, Robert Fuller, Elisa Montez—5463 (10-19-66)—Okay action entry
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cute satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

6620 **AFTER THE FOX**—(C)—Peter Sellers, Victor Mature
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds, Tanya Lopert

Oh! Those Most Secret Agents .... AA
●Omicron ..... Cont.
One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
●Once Upon A Time ..... MGM
One-Eyed Jacks-Re. ..... A3 Para.
●One Million Years B. C. ..... Fox
Operation C.I.A. ..... A2 AA
Oscar, The ..... B EMB
Othello ..... A2 WB
O.S.S. 117—Mission For A Killer ..... A2 Emb.
Our Man Flint ..... B Fox
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Patch of Blue, A ..... A3 MGM
●Penelope ..... MGM
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
●Pistol For Ringo ..... EMB
●Pistolero ..... MGM
Place Called Glory, A ..... A2 Emb.
Plague of the Zombies, The .... A2 Fox
Plainsman, The ..... A1 U
Planet of the Vampires, The A2 A1
●Prehistoric Women ..... Fox
●Privilege ..... U
●Professionals, The ..... Col.
●Projected Man, The ..... U
Promise Her Anything ..... A3 Par.
●Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.
●P. T. Barnum's Rocket To The Moon. AIP
Pussycat Alley ..... For.

Q

Queen of Blood ..... A1 AI
●Quiller Memorandum, The ..... Fox

R

●Rage ..... Col.
Rare Breed, The ..... A1 U
Rasputin—The Mad Monk ..... B Fox
●Red Tomahawk ..... Par.
●Reflections In A Golden Eye ..... WB
●Reluctant Astronaut, The ..... U
Reptile, The ..... A2 Fox.
Return of Mr. Moto ..... B Fox
●Return Of The Gunfighter ..... MGM
Return Of The Seven ..... UA
Ride Beyond, Vengeance ..... A3 Col.
●Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
●River of Dollars, A ..... UA
Romeo and Juliet ..... A1 Emb.
●Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

●Sailor From Gibraltar ..... UA
Salto ..... For.
●Sand Pebbles, The ..... Fox
Sands of Beersheba ..... For.
●Scorpio Letters, The ..... MGM
2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
Seconds ..... B Par.
Secret Agent Fireball A2 A1
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Seven Women ..... B MGM
●Shakespeare Wallah ..... A3 Cont.
●Shameless Old Lady, The ..... Cont.
Shane-Re ..... A2 Par.
●Shoot Loud, Louder, I Don't Understand ..... EMB
Silencers, The ..... B Col.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For.
Slender Thread, The ..... A2 Par.
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
Spinout ..... A1 MGM
●Spirit Is Willing, The ..... A3 Par.
Spy In Your Eye A2 A1
Spy Who Came In From The Cold, The ..... A3 Par.
●Spy With A Cold Nose ..... EMB.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
●Swinger, The ..... B Par.

T

●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... For.
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terrornauts, The ..... Emb.
Texas Across The River ..... A1 U
That Man In Istanbul ..... A3 Col.
That Tennessee Beat ..... A2 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Millie ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
●Warning Shot ..... Par.
●Waterhole No. 3 ..... Para.
●Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... AIP
●Where The Bullets Fly ..... Emb.
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
GOOD, THE UGLY AND THE BAD, THE—Clint Eastwood, Lee VanCleef, Eli Wallach
HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW I WON THE WAR—John Lennon, Michael Crawford
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
IN THE HEAT OF THE NIGHT—(C)—Sidney Poitier, Rod Steiger
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MARAT/SADE—Royal Shakespeare Company
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurenttis
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(C)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Halliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
WAR WAGON, THE—John Wayne, Kirk Douglas, Joanne Barnes
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS. — DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

CAMELOT—(C)—Vanessa Redgrave, Richard Harris
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL HEAD LUKE—(PV; C)—Paul Newman, George Kennedy

COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
MOONSHOT—Robert Duvall, Joanna Moore
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor, Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions
ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schlaffino, Philppe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myrlad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

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6666 Napoleon Blown A Parte
6667 Cirrhosis Of The Louvre
6668 Reaux, Reaux, Reaux Your Boat
6669 Plastered In Paris
6670 Cock-A-Doodle Deux Deux
6671 Ape Suzette
6672 Pique Poquette Of Paris
6673 Sicque, Sicque, Sicque
6674 Unsafe And Seine
6675 That's No Lady—That's Notre Dame
6676 Toulouse La Trick

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces
6681 The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4601 Pete's Place
4602 Salute To The Tall Ships

SPECIALS

4603 Race For Space And Beyond
4604 Football Highlights of 1965
4605 Fun At The Zoo (Reissue)

COLOR ADVENTURES (One Reel)

4671 On The Tee
4672 Pitching Wedge
4673 Island Splendor
4674 The Big Surf
4675 Jalopy Jockeys
4676 A Pageant Is Born

WALTER LANTZ COLOR CARTUNES

4611 Rough Riding Hood (WW)
4612 Foot Brawl
4613 Lonesome Ranger (WW)
4614 Snow Place Like Home
4615 Woody and The Beanstalk (WW)
4616 South Pole Pals
4617 Hassel In A Castle (WW)
4618 Polar Fright
4619 Big Bite (WW)
4620 Astronut Woody (WW)
4621 Teeny Weeny Meany
4622 Practical Yoke (WW)
4623 Monster of Ceremonies (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

4701 (Oct.) Boulder Dam
4702 (Sept.) Tired and Feathered
4703 (Oct.) Chri Corn Corny
4704 (Oct.) Just Plane Beep
4705 (Nov.) Haired and Hurried
4706 (Nov.) Go-Go Amigo
4707 (Dec.) Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
4711 (Jan.) Out and Out Rout
4712 (Feb.) Mucho Locos
4713 (Feb.) Solid Tin Coyote
4714 (Feb.) Mexican Mousepiece
4715 (Mar.) Clippety Clobbered
4716 (Mar.) Daffy Rents
4717 (Apr.) A Haunting We Will Go
4718 (May) Snow Excuse
4719 (July) A Squeak in the Deep
4720 (Aug) Feather Finger

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business
4304 (Feb) Now Hare This
4305 (Mar) Knighty Knight Bugs
4306 (May) Gift Wrapped
4307 (June) Piker's Peak

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4501 (Sept.) Metropolis In Miniature
4502 (Oct.) A Country Reborn
4503 (Mar.) Just For Sport
4504 (Apr.) Carnival In Rio
4505 (June) Fiesta For Sports
4506 (July) Ride A White Horse

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4002 (Apr.) The Golden Tomorrow
4003 (Apr.) East Is East
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MOTION PICTURE

EXHIBITOR

NOV. 2, 1966

Volume 76 Number 12

IN THREE SECTIONS · THIS IS SECTION ONE



Col. Files Suit To Retain Control

(See Page 6)

Dallas Theatres Fight Film Board

(See Page 10)

James Velde, United Artists vice-president, and NATO representatives recently agreed on certain amendments to the UA sales contract, winning UA praise from exhibition for its "spirit of cooperation."

HOW TO GET RID OF SARGOY & STEIN • • • see editorial—page 3

ALEC GUINNESS HAS RETURNED TO COMEDY AND NEW YORK IS WILD FOR IT!

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The Trade Paper Read by Choice—Not by Chance

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Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

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Volume 76 • No. 12 November 2, 1966 Our 48th Year



SARGOY



STEIN

HOW TO GET RID OF SARGOY AND STEIN

THE TWO GENTLEMEN pictured here are well known in the motion picture industry and throughout the legal profession. They are men of intelligence and integrity and a credit to their profession and to the industry they serve so well. Why then does the headline on this editorial sound like a call for action against them?

On the left is Ed Sargoy and on the right is Joe Stein. That's right—Sargoy and Stein. Everyone in the industry knows that Sargoy and Stein represent most distributors when it comes to checking theatres. Their record is impressive when it comes to actions against theatres accused of under-reporting grosses. Ninety-nine times out of a hundred they win their case—and even that may be a conservative statement.

It would be nice if there were no under-reporting, and the industry could send Sargoy and Stein away and let them concentrate on more rewarding legal problems. It would be nice —but it isn't in sight yet, unfortunately.

From conversations we have had with sales executives in the motion picture industry from time to time, it is evident that chiseling (the polite term is under-reporting) by certain exhibitors is on the upgrade today. That's an unhappy conclusion, but a factual one.

We presume it is a result of the inability of theatres to cope with 50 and 60 per cent film rentals and forced extended playing time and still stay alive economically. We don't attempt to justify such criminal actions, but some exhibitors will maintain privately that under-reporting is the only way they can stay in business. It is a sorry situation when cheating and lying are accepted business practices, recognized by both buyer and seller. It is a sorry situation when a so-called businessman steals, is caught, and pays his penalty, with the men who caught him generally knowing very well that he fully intends to steal again. The motion picture industry is faced with just such a situation, and if it weren't so serious it would be laughable.

At an informal luncheon recently attended by several exhibitors, one experienced theatre operator who had never under-reported and who would quit the business before he would lie, was heard to remark: "I'll tell you how I would stop under-reporting. Let each distributor if he has the guts take an ad in the trade papers advising those theatremen caught under-reporting that for one year no pictures will be sold to that theatre."

Of course, some cynical distributors may well answer that if they tried to enforce such a provision, there would be a more limited clientele to buy their film, but we think the idea still has merit.

Many years ago, Bill Scully of Universal did just that, and we would venture to say that he put an end to a considerable amount of under-reporting. It takes guts to set such a policy and see it through, but it's the only way we can think of to "get rid of Sargoy and Stein." If things continue as they are, our lawyer friends will just be busier than ever.

THE BANDWAGON OF COOPERATION

COOPERATIVE ACTION pays the best dividends in the long run—that goes for the motion picture industry too. There are any number of causes that compete for an exhibitor's energy and attention, but we can think of three at least that deserve every theatreman's wholehearted support.

First is NATO, exhibition's noble effort at unity. Support your local branch and your national organization. Support them with your dollars and with your time.

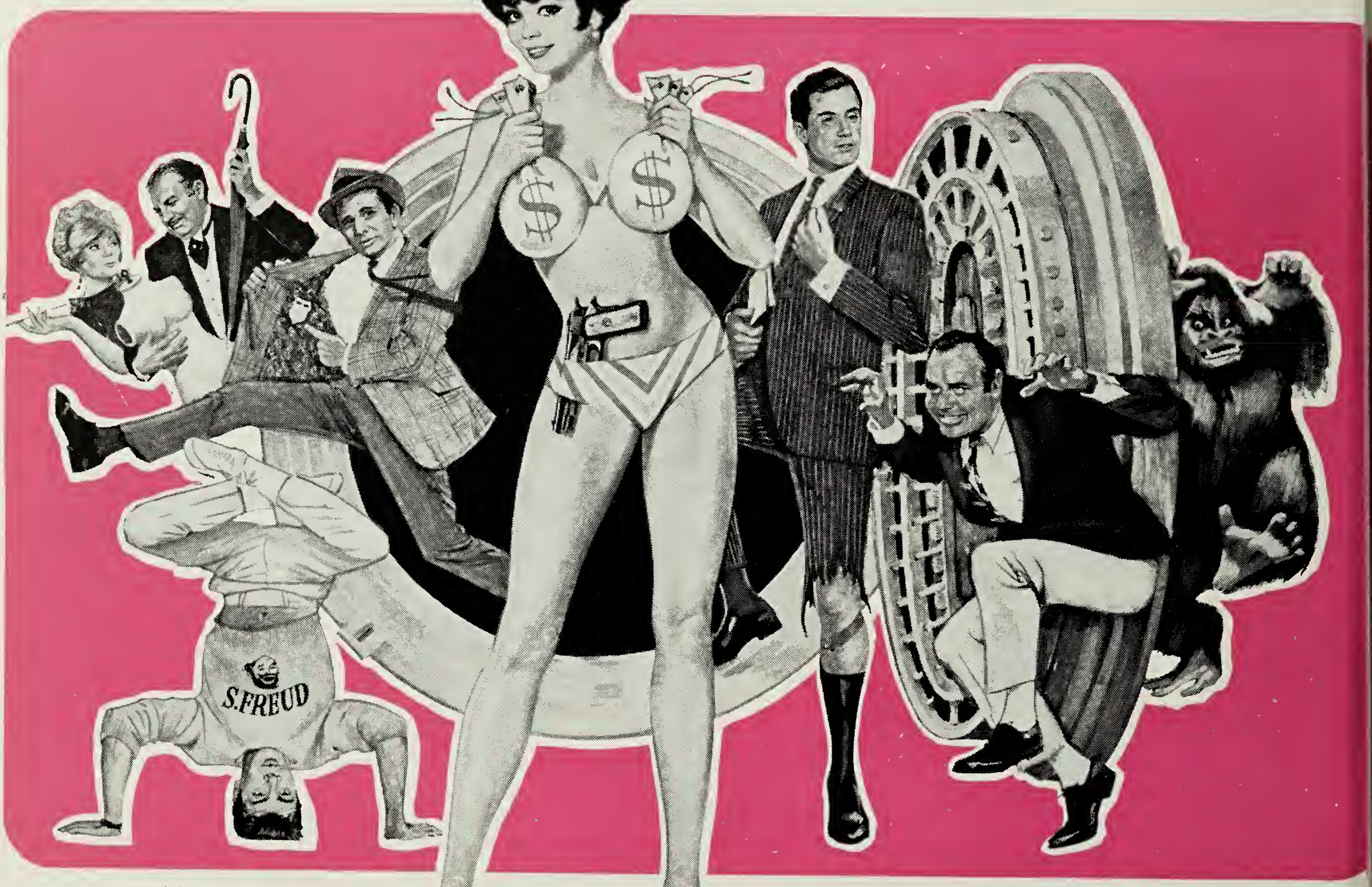
Second is the Will Rogers Hospital. It's hard to believe that there are still many, many theatres that do not join in collections for this magnificent institution. There is simply no excuse for not cooperating. Here is a great medical center providing the best possible care for stricken industryites and involved in medical research projects that benefit all humanity.

Third is the Motion Picture Pioneers and that organization's Foundation. Industryites who have served for 25 years or more are eligible to join. It's a wonderful fraternity, meeting each year to honor an industryite who has made his mark and working quietly throughout the year to help those who have devoted their lives to the motion picture industry.

Let's all get on the bandwagon of cooperation with presidents Sherrill Corwin, Richard Walsh, and George Dembow. Sometimes, it may be admirable to be a loner, but not when it comes to backing these worthy causes.

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NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Louis D. Clarke, 83, former Fox West Coast Theatres manager of the Village Westwood and retired city manager of Long Beach, died after a brief illness. He retired in 1948.

Donald I. Klepfer, 60, Wilmington, Del., newspaperman well known to exhibitors throughout the Dalmarva Peninsula through his 35 years on the Wilmington Morning News state desk, died in St. Francis Hospital.

William Szekely, 70, former European producer who lived in New York in recent years, died at Salvatore Mundi Hospital, Rome, Italy, where he had been vacationing. In addition to his widow, he is survived by a daughter, **Hedwig Maria,** wife of **Richard Lederer,** vice-president of Warner Brothers Pictures, and four grandchildren.

Pitt Exhibs Rap Tax

PITTSBURGH—The Pittsburgh Theatre Managers Association had "An Open Letter to Mayor Barr and the Pittsburgh City Council" ad in the local newspapers, reading:

"Discrimination in any form is ugly and unfair. The present tax on Pittsburgh moviegoing and movie-goers is discriminatory. Discriminatory because there are no admissions taxes to movies in any city or town in Pennsylvania except Pittsburgh. And in all of the United States, Pittsburghers pay the highest tax. Discriminatory because it has caused dozens of theatres in Pittsburgh to close up while theatres are opening in shopping centers all around Pittsburgh. And new theatre construction in Pittsburgh is far below that of the rest of the country. Discriminatory because every dark theatre means dozens of men and women out of employment. A dark theatre means a dark street—and merchants and restaurants who lose business. Dark theatres are a blight on Pittsburgh's renaissance. You talk about bringing "life after dark" back to Pittsburgh. This is your opportunity to really do something about it. We urge you to put an end to this discriminatory tax now! We urge you to join the rest of the Commonwealth of Pennsylvania and take this discriminatory yoke off the neck of Pittsburghers."

CONGRATULATIONS!

We noted with interest that Justice Department antitrust attorney Maurice Silverman had been married in the home of exhibition's own Herman Levy, attorney and long-time exhibitor association executive, both in New England and on the national scene.

We wish Mr. Silverman every happiness and without being facetious, we would respectfully observe that this is a rare instance of cooperative activity between the Justice Department and theatre exhibition.

Maybe now exhibitors can look for sympathetic understanding of their problems by Justice Department officials who are not famous for quick action on exhibitor complaints.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., OCT. 31

Skouras Heads Foreign Distribution, Sales For AIP

NEW YORK—American International president James H. Nicholson announced the appointment of Daniel P. Skouras as head of foreign distribution and sales for American International Pictures Export Corporation.

Skouras emphasized a build-up and expansion of product line-up and the addition of new staff members representing the company abroad. Among the new arrangements made for the acquisition of new product is a deal with George Montgomery under which an unspecified number of his films would be distributed by AIP Export Corp. The first two films are "Guerillas In Pink Lace" and "Hell to Borneo." Skouras also mentioned the booking of "The Wild Angles" into a number of European cities, including Stockholm, Copenhagen, Oslo, Amsterdam, Paris, Munich and other key German cities, Rome, Greece, Geneva, and Brussels. In South America, release of "The Wild Angles" would occur in January.

The response abroad to AIP's current line-up is the greatest in the company's history, Skouras said, and indications point to a 200 per cent increase in foreign revenue in the coming year.

Skouras also announced the change of AIP Export Corp.'s overseas headquarters from London to Rome. In explanation of the change, Skouras stated that Rome was now the international market-place for co-productions and sales. Antonio Apostalou was named as AIP's representative for southern Europe and the Middle East, and will headquarter in Rome.

Skouras also announced the appointment of Walter Agulnick as AIP representative in Germany.

David D. Horne has announced that he has resigned his position as vice-president in charge of distribution for American International Pictures Export Corporation. He will continue with American International in a consultant and advisory capacity.

Louis A. Lagalante has been appointed assistant treasurer of American International Pictures, it was announced by Nicholson and executive vice-president Samuel Z. Arkoff. Lagalante has been comptroller for American International Pictures Export Corporation for the past seven years.

Krim Heads Fund Drive

NEW YORK—Arthur B. Krim, president, United Artists Corporation, will head the 1966–67 Columbia College Fund. A graduate of Columbia College and the Columbia School of Law, Krim is a senior partner in the law firm of Nizer, Benjamin, Krim and Ballon.

The goal of the fund will be $1,000,000 from 10,000 donors. It will support scholarships, faculty aid, library facilities, and student activities at Columbia College.

BROADWAY GROSSES

"Liquidator" Only Newcomer

NEW YORK—One good opening, MGM's "The Liquidator" at the Warner, and strong hard ticket attractions kept things lively on Broadway.

"**ANY WEDNESDAY**" (Warners). Radio City Music Hall, with usual stage show, did $95,000 from Thursday through Sunday, with the third week going to $138,000.

"**HAWAII**" (United Artists). DeMille reported capacity for the third week of $48,723.

"**THE BIBLE**" (20th-Fox). Loew's State for the fourth week was capacity at $63,900.

"**DR. ZHIVAGO**" (MGM). Capitol garnered $23,500 for the 45th week.

"**THE SOUND OF MUSIC**" (20th-Fox). Rivoli had $28,000 for the 87th week.

"**THE FORTUNE COOKIE**" (United Artists). Astor announced $15,000 for the second week.

"**DEAD HEAT ON A MERRY-GO-ROUND**" (**Columbia**). Victoria stated that the third and final week was $13,500.

"**WHO'S AFRAID OF VIRGINIA WOOLF?**" (Warners). Criterion had $15,000 for the 19th week.

"**THE LIQUIDATOR**" (MGM). Warner had a very good $32,000 for the opening week.

"**ALFIE**" (Paramount). New Embassy did $15,500 on the 10th week.

Para. Day Nov. 15

NEW YORK—Paramount Pictures Day will be celebrated in 30 branch cities across the United States on Tuesday, Nov. 15.

On that day, exhibitors throughout the U.S. will be invited to their local branch for a full-day of "Red Carpet" preview screenings of two of Paramount's blockbuster attractions for 1967, "Funeral in Berlin" and "El Dorado."

The schedule for Paramount Pictures Day will be the same in all branches. At a selected local theatre, the program will be launched at 10:30 a.m. with the screening of "Funeral in Berlin." Following lunch, the invited exhibitors will return to the local theatre to see "El Dorado" at 2:30 p.m. that same afternoon.

The branch cities that will be headquarters for the national preview program are Boston, Albany, Buffalo, New Haven, Philadelphia, Pittsburgh, Washington, Atlanta, Charlotte, Jacksonville, Memphis, New Orleans, Cincinnati, Chicago, Cleveland, Detroit, Indianapolis, Milwaukee, Dallas, Des Moines, Kansas City, Minneapolis, Oklahoma City, St. Louis, Los Angeles, Denver, San Francisco, Salt Lake City, Portland and Seattle.

Columbia Team Fights For Control

Proxy Fight Looms As Management Rejects Bid By Dissidents To Take Majority Of Board Seats

NEW YORK—Columbia Pictures Corporation, by action of its board of directors, rejected the demands for immediate control of the company by a group which asserted it had purchased sufficient stock to constitute control.

The board's statement was "that on the advice of council we have advised the group seeking control that our obligations under law do not permit us to turn the company over to them."

Demands for control had been made on the board by a group including the Banque des Paris et des Pays Bas, which had recently made a tender offer for Columbia's stock, The Madison Fund, M. M. Clairmont, Mrs. Sylvia Martin, and Gerald Rivlin.

The spokesman for this group was Edward A. Merkle, president of the Madison Fund, a mutual fund which reportedly will take some of the shares tendered.

With the company refusing to give a majority of the board seats to the outside holder groups, a proxy fight for control of the company could follow. The annual meeting is slated for Dec. 21.

Combined, it is estimated that dissidents hold more than 1,100,000 of Columbia's 1,967,000 common shares, according to Merkle.

A Columbia spokesman estimated management's strength at 700,000 to 800,000 shares, with all nine Columbia directors holding a total of about 120,000 shares as of last December. Also, Hallgarten and Company, investment bankers, of which Donald S. Stralem is a limited partner, held 141,000 Columbia shares for the account of its customers last December. Stralem has served on the Columbia board as a pro-management man for more than 20 years.

It was said that the management was first asked to yield six of the nine seats, with three management men retaining their seats: president Abraham Schneider, Stralem, and Jerome Hyams, executive vice-president of Screen Gems, Inc., 88.5 per cent owned Columbia subsidiary.

It was also stated that the outside groups subsequently agreed to a proposal to permit the board to be expanded to 10 seats and let Leo Jaffe, executive vice-president of Columbia, remain on the board.

The dissidents have been unhappy over management's performance, charging that Screen Gems' high earnings have been offsetting alleged losses by the parent company.

Col. Management Sues; Retains Nizer For Fight

Columbia has filed a suit in Federal District Court in New York charging that the French bank is seeking control of the film company in violation of federal law.

The suit charges that rules of the Federal Communications Commission bar a foreign company from controlling a U.S. concern that has broadcasting licenses, and states that Columbia subsidiary Screen Gems, Inc., has television stations in Salt Lake City, New Orleans, and San Juan, Puerto Rico.

Columbia president Abraham Schneider said he has retained Louis Nizer to represent it in the fight.

Columbia contends that the Madison and Dreyfus funds agreed to buy part of the 675,000 shares that holders of Columbia stock have tendered to the French bank. The suit says the Banque de Paris et des Pays-Bas agreed to buy at least 350,000 shares, Madison Fund 100,000 shares and Dreyfus Fund 190,000 shares.

According to Columbia, Madison Fund, a closed-end investment company, and Dreyfus, a mutual fund, are in violation of FCC rules, and that they each own more than one per cent of the shares outstanding of Metromedia, Inc., which owns four tv stations. In addition, Madison Fund is said to own more than one per cent of the stock outstanding of Wometco Enterprises of Miami, Fla., which controls three tv stations.

Columbia also contends the French bank violated federal law by omitting vital information in the public tender offer it made for Columbia shares this month.

Another charge in the suit is that the Dreyfus and Madison funds violated the Investment Company Act of 1940 by allegedly failing to apply to the Securities and Exchange Commission for approval of a plan to take over Columbia for the purpose of liquidating it.

The suit says Serge Varangot is both a director of Madison Fund and manager of the stock market department for Banque de Paris, and that Edward Merkle, head of Madison Fund, is an agent of the bank.

The court is being asked by Columbia to bar the dissident group from voting their stock at any regular or special meetings of the company.

Schneider said that he intends to protect the interests of all holders, as well as the company's relationships with producers and film exhibitors, and its obligations to the public.

Skouras Heads Committee For N.Y. Sunshine Coaches

NEW YORK—Spyros P. Skouras, chairman of the board of Twentieth Century-Fox, has accepted the chairmanship of the Tent's Sunshine Coach committee.

The Tent presently has three Coaches aiding youngsters. The use of these vehicles makes it possible for handicapped children, both walking and in wheelchairs, to be transported for needed medical attention and therapeutic assignments, as well as for recreational sessions.

The first Coach, donated by Universal Pictures' president Milton Reckmil, was presented to the New York University Institute of Physical Medicine and Rehabilitation, otherwise known as the Rusk Foundation, almost two years ago. Last year, the employees of Warner Brothers Pictures banded together and bought the second Coach, with air conditioning, which went to the New York Philanthropic League. In addition, Eliot Hyman, president of Seven Arts, sponsored the third Coach that the Tent presented to United Cerebral Palsy of New York.

Carolina Exhibitors First To Adopt NATO Identity

CHARLOTTE—One of the oldest exhibitor organizations in America, Theatre Owners of North and South Carolina, Inc., founded in 1912, has become the first NATO affiliate to incorporate "National Association of Theatre Owners" in its association name as suggested by NATO president Sherrill C. Corwin. Action officially changing the name to "National Association of Theatre Owners of North Carolina and South Carolina, Inc.," was taken within one hour after Corwin had addressed the regional convention at the White House Inn in Charlotte.

In his inaugural address delivered at the first convention of the National Association of Theatre Owners in New York City on Sept. 28, Corwin had suggested that every regional exhibitor association should identify with NATO. "It is a new concept," Corwin stated, "but in doing so will achieve the identification and prestige that this great organization must have if it is going to acquire the imprimatur of government, press, and public." Corwin repeated his plea to the Carolina convention by expressing "the hope that when you conclude your deliberations today you will have agreed to name this organization the National Association of Theatre Owners of North Carolina and South Carolina."

At the stockholders meeting which followed Corwin's address, a resolution was proposed and unanimously adopted that the corporate name be changed to "National Association of Theatre Owners of North Carolina and South Carolina. Inc."

The stockholders meeting also held the annual election of officers and directors of the association. The following were re-elected:

President, Jimmie R. Bellows; vice-president, Kenneth Richardson, Jr.; chairman of the board, Harry M. Pickett, Jr.; and executive secretary and treasurer, Mrs. Lila C. McClelland. W. H. Hendrix, Jr., was newly-elected a vice-president.

"491" Wins Court Test

NEW YORK—In a two-to-one decision, the U.S. Court of Appeals for the Second Circuit reversed the findings of a lower court and ruled that the Swedish film, "491," was not obscene.

The film, which was imported by Janus Films, was seized by Customs in October, 1964, on the grounds that it was obscene. Janus appealed the decision. The new decision does not bar state censor bureaus from ruling on the question of obscenity as it applies to state laws.

Strike Hurts Inflight

NEW YORK—David Flexer, chairman and president of Inflight Motion Pictures, Inc., stated that last summer's 43-day airline strike slashed the fiscal first quarter revenue of the company to about $1,260,000 from the year earlier $2,183,000, and earnings, if any, to about the break-even point from $323,000, or 55 cents a share, a year before.

He said that the effects of the strike may be offset if negotiations currently under way with two airlines result in installations that would become operative next March.

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invites
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a very
lovely
funeral...



...Harry *'IPCRESS FILE'* Palmer
just hopes it won't be his...

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PARAMOUNT 12/21

☆
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A PARAMOUNT PICTURE

Small Town Judges Thwart Industry Battle Against Dallas Film Board

DALLAS—An attorney for two movie concerns that failed in their latest bid to overturn Dallas' film classification ordinance has said he expected to advise his clients to take the "Viva Maria" case to the United States Supreme Court.

The Texas Supreme Court refused to reexamine its decision that the city had a right to require that the picture be advertised as "not suitable for young persons" if shown in Dallas. The court denied supplementary motion by Interstate Circuit Inc., and United Artists Corp. for rehearing of its July 27 decision.

Grover Harrt, Jr., attorney for the two movie concerns, said he had not seen the opinion. He said he expected that he and attorney Edwin Tobolowsky would advise their clients to ask the U. S. Supreme Court to review the case.

The state court ruled that there was no reversible error in decision by a district court and court of civil appeals in Dallas. Interstate and United Artists attacked the validity of the law after the Dallas Movie Classification Board ruled the movie must be advertised as "not suitable for young persons" under 16 years of age.

The city won an injunction last summer preventing "Viva Maria" from being shown without the "not suitable" tag.

Dallas city attorneys also filed suit to force Trans-Texas Theatres, Inc., to advertise MGM's "The Liquidator" as unsuitable for young persons. The suit claimed that the city's Motion Picture Classification Board ruled that the movie is not suitable for young persons. Then, the suit continued, Trans-Texas filed a notice of non-acceptance and indicated the picture would be exhibited as suitable for young viewers.

The suit claims the picture violates the city's year old ordinance because it "portrayed nudity and sexual promiscuity in such a manner as to be, in the judgment of the board, likely to incite delinquency or sexual promiscuity on the part of the young persons, or to appeal to the prurient interests."

Exhibitor and distributor defendants held out little hope of victory in the classification case of "The Liquidator" when lawyers for Trans-Texas Theatres and MGM entered the court room to find visiting Judge A. R. Stout presiding.

Stout was the substitute judge back in February who ruled "Viva Maria" "not suitable for young people" after the city filed an injunction against Interstate Theatres to prohibit its exhibition unless the "not suitable" lable was applied at the boxoffice and in all ads.

There was reason for vexation since this marked the fourth trial since last February that three Dallas district judges have had small town judges to sit in for them.

In February, the "Viva Maria" case was scheduled to be heard in District Judge Julian Hyer's court, but visiting Judge Stout from Waxahachie was brought in to hear the case. Judge Hyer is the father of movie star Martha Hyer.

In mid-March, Dallas District Judge Dallas Blankenship was scheduled to hear the city's appeal of a suit against Rowley United Theatres to stop exhibition of the picture "Blood and Black Lace" on the grounds it was "not suitable for young people,' but came time for the trial and visiting Judge Looney Lindsey from Gilmer, Tex. heard the case.

During the same week, "The Silencers" case was docketed in Judge Blankenship's court, but substitute Judge Penn Jackson from Cleburne, Tex., occupied the bench.

Latest switch of judges was "The Liquidator" case which was set for Dallas District Judge Owen Giles' court and the ensuing second appearance of Judge Stout. A jury rendered a verdict in favor of the city that the film was to be advertised by Trans-Texas Theatres as "not suitable for young people."

Judge Stout, who openly admits he does not attend the movies, stunned exhibitors last February when he asked, "Who was Tom Jones?" after hearing testimony that the classification board was prompted to screen and ultimately rule on "Viva Maria" by a line in the synopsis describing the film, "it will make 'Tom Jones' look like a Sunday School picnic."

Judge Stout over-ruled movie attorney's exceptions to city's charges against "The Liquidator" before the exceptions had been read; sustained City Attorney's motion prohibiting discussion of films shown on tv and in cities and towns surrounding the Dallas city limits; and disallowed the use of the word "portray" in the charges prepared for the jury, leaving the jury free to use conjecture in determining whether the film showed nudity and sexual promiscuity.



Jack L. Warner, whose studio will co-produce with the Soviet Union the filming of "Tschaikovsky," recently welcomed visiting Russian film officials in the Warner Bros. trophy room. Seen, left to right, are composer Dimitri Tiomkin, who will act as executive producer of the Warner Bros.-Russian biopic; Warner; Alexis Kapler, president of the Russian Screen Writers Guild and secretary general of film unions there; and B. Metalnikov, secretary-general of the Russian Screen Writers Guild.

President Honors Benjamin

NEW YORK—Robert S. Benjamin, chairman of the board of United Artists and president of the United Nations Association of the United States of America, received a special citation from President Lyndon B. Johnson at United Nations Day ceremonies marking the 21st anniversary of the UN. The presentation was made by Arthur J. Goldberg, United States Ambassador to the United Nations, at Rockefeller Center Plaza before an audience of national, state, and city dignitaries including Governor Nelson A. Rockefeller, Senator Jacob K. Javits, Mayor John V. Lindsay, and G. S. Eyssell, New York State UN Day chairman who also is president of Rockefeller Center.

National General Names Two District Managers

LOS ANGELES—Sid Page, Great Falls, Mont., and Joe Ruddick, Kansas City, have been promoted to district manager jobs according the announcement by William H. Thedford and Dan A. Polier, co-directors of theatre operations for National General Corporation.

NGC created two entirely new administrative districts and the two new managerial positions to allow closer field supervision of NGC's widespread theatres and to better administer the rapidly increasing number of units growing out of NGC president Eugene Klein's accelerated expansion program. This is the second major administration expansion for the company. Last year, a completely new division was created on the East Coast.

Both new districts are in the mountain-midwest area, headed by division manager Jack McGee. Page has been assigned to new mountain district number three, heading houses in Nebraska, southern Colorado, New Mexico, and Texas. District manager John Meinardi, recently transferred from Salt Lake City, will supervise Inter-Mountain's Denver metropolitan area and include Boulder, Fort Collins, Cheyenne, and Laramie.

In the midwest area, Ruddick will take charge of new district three, the NGC subsidiary houses in the greater Kansas City area including Kansas City, Kans. The realignment adds the Missouri towns of Springfield and Joplin plus Pittsburg, Kans., to district one, headed by district manager Dick Conley. District two headed by district manager Fred Souttar keeps its present administrative area with the exception of the three towns mentioned.

Both Page and Ruddick are veteran managers with the company. Page has managed theatres in Wyoming, Nebraska, Utah, and Montana. Ruddick began his NGC career as an usher at the Plaza Theatre, Kansas City, the same house he now manages. He has operated theatres in Kansas, Missouri, and Iowa.

Tax Returns Not Needed

NEW YORK—As a result of several complaints from motion picture theatre operators, Charles E. McCarthy, executive vice-president of COMPO, has requested Sheldon Cohen, commissioner of Internal Revenue Service, to issue a directive ordering Internal Revenue officers to desist in issuing excise tax returns to theatre operators.

McCarthy's letter to the Internal Revenue Commissioner follows:

"This organization has received several complaints from motion picture theatre owners that they are still being asked to fill in Internal Revenue Form #720—Monthly Excise Tax Return.

"This return, I understand, enumerates several excise taxes, including the excise tax that used to be collected until last Dec. 31 on motion picture theatre admissions. Since this was the only excise tax that theatres have been required to pay, it follows that they are now being subjected to a great deal of unnecessary paper work by this request to have this form filled in and returned. In addition, this practice obviously is a waste of the taxpayers' money.

"I urge you to issue a directive ordering your regional Internal Revenue offices to desist in sending these forms to motion picture theatre owners."

Ferguson Urges Exhibs To Recruit Top Admen

BOSTON—Speaking at the General Cinema Corporation's annual division managers' meeting, Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity, urged exhibitors to keep amateurs out of the act and leave their local advertising campaigns to professionals.

Ferguson briefly discussed the effects of the new production code, the rising importance of roadshow attractions, the distributor's obligations to the exhibitor, and the exhibitor's responsibility to his audience.

In this connection, the Columbia executive had special praise for Boston exhibitor Ben Sack. Ferguson noted, "Ben Sack brought showmanship back to Boston at a time when movie business was at an ebb. He restored the motion picture to its rightful place as Number One on the Boston entertainment scene."

The highlight of Ferguson's address was his plea to exhibitors to bring the professionals back to the advertising of films. "We're spending the money to make the pictures," Ferguson said. "We're spending the money to merchandise the pictures. We're spending the money to advertise the pictures. I urge you to spend some money, too, in recruiting and hiring talented advertising people for your theatres.

"The day of the amateur is gone. Now is the time for professionals. Let those without talent sell candy. Let those without talent handle the ushering chores. But above all, keep those without creative talent away from the ads. Don't let them tamper with areas that are beyond their abilities.

"Advertising is a job that calls for knowledge, skill, talent, and experience. Either use the ads as we give them to you without change, or hire the best man you can find to correct and alter them to fit your local situation. Keep the amateurs out of the act and you and we will be so much better off."

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 37½ cents per share on the common stock, payable Nov. 25 to stockholders of record Nov. 9.

Chartered Jet To Fly L.A. Group To N.Y. To Honor Pioneer Forman



Cinema Lodge of B'nai B'rith recently held a luncheon celebration at the Americana Hotel, New York, honoring Jack Levin on his 50th anniversary in the industry. From left to right are Si Seadler, Levin, Harry Brandt, and Norman Robbins.

Exhib-Producer Iselin Broadens His Horizons

ALBANY—Alan Iselin, 40-year-old Albanian who has startled area filmdom by extending his operations from ownership of drive-ins to the production of science-fiction pictures and to the supervision of a television "pilot" film, is further broadening the scope of his activities.

Iselin has been elected president and chief executive officer of Isram Corporation, which currently owns oil, gas, and real estate interests in Israel and also operates a commercial finance division in the United States. He hopes to acquire a production-distribution picture company which he could bring into a projected corporate structure. Iselin already heads several "Futurama" corporations for screen and video. Offices for these are at 991 Broadway in Albany. The prominent New York law firm of Wiseman, Celler, Allen, Spett & Sheinberg represents Iselin and has other film industry clients.



Shown following a press conference announcing the benefit world premiere of 20th-Fox's "The Sand Pebbles" at the Rivoli, New York, on Dec. 20 were, left to right, Salah Hassanein, executive vice-president, U. A. Theatres; producer-director Robert Wise; star Candice Bergen; Joseph M. Sugar, 20th-Fox vice president in charge of domestic sales; and Jonas Rosenfield, Jr., 20th-Fox vice-president and director of advertising, publicity, and exploitation. The premiere will benefit the Korea Society and the Pearl Buck Foundation, Inc.

LOS ANGELES—A United Air Lines DC-8 super-jet has been chartered for the William R. Forman "Pioneer of the Year" testimonial in New York City Nov. 21, it is announced by Attorney Ezra Stern, chairman of the local committee.

More than 100 Pacific Coast and Hawaii industryites are expected to be aboard the junket, according to Stern. The flight will depart Los Angeles Saturday, Nov. 19 at 12 noon, returning Tuesday evening, Nov. 22. Headquarters will be the Americana Hotel, where the annual Pioneer of the Year banquet will be held.

Forman, president of Pacific Theatres and Cinerama, Inc., was nominated by the Motion Pictures Pioneers, Inc., and the Motion Picture Pioneers Foundation for his pioneering the drive-in theatre concept in America and "the upgrading of drive-ins and their appointments to an American way of life." Forman also is being honored for his revitalization of Cinerama, Inc., of which he is world wide president.

Serving as co-chairmen with Stern for the New York charter trip are Jim Nicholson, AIP president; Walter Branson, coast head of National Screen Service; William H. Thedford, National General Corporation; and Don Guttman and Robert W. Selig, Pacific Theatres.

Selig also is dinner co-chairman with Seymour Poe of Twentieth-Century Fox.

Tisch Bros. Aid N.Y.U.

NEW YORK—A gift of $2 million from the Tisch Foundation for a new building to house the School of Commerce at New York University was announced by Dr. James M. Hester, president of the University.

"The commitment of the Tisch brothers, Laurence Alan and Preston Robert, to New York City is well known," Dr. Hester said. "New York University welcomes this outstanding gift in support of its program to provide superior educational opportunities in New York City."

The new School of Commerce headquarters will be called the Tisch Building, honoring the memory of Al Tisch, the father of the two brothers.

Laurence Tisch is president and chairman of the board of Loew's Theatres, Inc. Preston Robert Tisch is president of Loew's Hotels, a subsidiary of the parent corporation.

Young Heads Phila. MPA

PHILADELPHIA—At the annual meeting of the Motion Picture Associates of Philadelphia, the following officers were elected for the coming year:

Milton Young, Columbia Pictures, president; Robert Friedman, United Artists, vice-president; re-elected treasurer, William J. Doyle; and Richard M. Doherty, secretary.

The new board of directors includes Stanley Adelman, George T. Beattie, Alfred J. Davis, Sid Eckman, Martin Grassgreen, Jack H. Greenberg, Don R. Hicks, Jerry Levy, Mort Magill, Nathan Milgram, Norman Silverman, and Harry Weiner.

The Motion Picture Associates is the charity arm of the distribution end of the motion picture industry in Philadelphia.

Col. Unveils Showcase Package; Urges Local Level Promotion Push

NEW YORK—Columbia Pictures unveiled the biggest showcase package in its history at a merchandising seminar and preview of upcoming product held for the New York area showcase theatre and circuit representatives in the company's home office. The showcase package, comprising four of Columbia's most powerful releases for the year, will also mark the first time that the company has had such a continuous 10-week line-up of product in showcase release.

Beginning with the Nov. 2 multiple opening of the Carter DeHaven-Bernard Girard production of "Dead Heat On A Merry-Go-Round," Columbia will have an unbroken string of product playing in showcase situations through January, 1967. The Nov. 2 opening will be followed by the Nov. 16 opening of Sol C. Siegel's "Alvarez Kelly," and the showcase openings of Richard Brooks' "The Professionals" on Nov. 23 and Irving Allen's "Murderers' Row," which goes into release for the Christmas holiday.

Addressing the representatives of the showcase theatres and circuits scheduled to play these films, Robert S. Ferguson, Columbia's vice-president in charge of advertising and publicity, noted that the company is inviting the theatremen to share its "Total Look In Entertainment" slogan which has been in use by Columbia for the past 15 months. To aid the exhibitor in advertising the "Total Look" in showcase presentations, Columbia has developed special display and promotional material to call attention to the gigantic holiday package of film product.

Ferguson also pointed out that most films are made with a specific audience in mind. "Everybody doesn't like every picture," he said. "Don't lose your prime audience by looking for the total audience. We deceive ourselves when we try to attract teenagers, elderly persons, young married adults, and eight-year-olds for every film.

"A showcase exhibitor must concern himself with about 26 pictures a year. Obviously, he can't cover all areas that must be covered to reach everyone. With keen creative thinking, however, the exhibitor can reach the key audience for each film. Things that can be exploited, must be exploited. Find out where your most interested audience is and go after them first. We cannot promote our films indiscriminately and merely hope that we've landed on target."

The Columbia executive also noted that the screen itself is one of the industry's most powerful tools. "We go through considerable effort and expense in preparing trailers and making them available well in advance of the opening. Since many of you will be showing our showcase releases back-to-back you have an excellent opportunity to give the trailers maximum play. Take full advantage of both the teaser trailers and regular trailers. Program them for greatest mileage in cross-plugging, as well as in announcing your own next feature."

The merchandising meeting was presided over by Charles M. Powell, national exploitation manager, who introduced the theatremen to the in-depth promotional campaigns for each of the four showcase releases. His presentation and that of the other Columbia staff attending the meeting concerned the total entertainment values, including star-power, compelling story interest, impressive production values and the other special appeals of each of the films, and a detailed outline of Columbia's plans for exploiting each of these values.

Advertising campaigns, local exploitation stunts, merchandising tie-ins, and the special materials prepared by Columbia were presented in full. The seminar also covered the excellent reviews, word-of-mouth, and major newspaper and national magazine breaks that have been generated by the showcase package.

The meeting was preceded by a breakfast and special screening of the product reel as well as trailers on the upcoming production.



John Harris, veteran theatre and show business figure of Ice Capades fame, recently received the humanitarian award placque from Variety Club of Southern California, Tent 25, at a luncheon tendered him at the Beverly Hilton Hotel. A check for $15,000 was also presented to Tent 25 as first prize winner in the Sir Billy Butlin Incentive Plan cash awards competition. Harris was founder of the first Variety Club in Pittsburgh. From left to right are Monte Hall, canvasman, Tent 25; Fred Stein, past chief barker; actor Jack Oakie; Harris; Herbert Copelan, property master; Ezra Stern, canvasman; actor Joe E. Brown; and James H. Nicholson, chief barker, Tent 25.

Detroit Newspaper Joins Exhibs In Fight On D.S.T.

DETROIT—The Detroit Free Press editorial page has blasted Daylight Savings Time. The morning daily said it could divide Michigan's upper and lower peninsulas, impair farm harvests, and make it difficult to put children to bed.

Attorney General Frank J. Kelley of Michigan reported this impending havoc to Gov. Romney and Senate and House leaders. The arguments for and against the change are catalogued by Kelley. On the favorable side, it would mean an extra hour on the golf links and a uniformity with the east coast.

The opposing arguments are more convincing, said the Free Press. How are mothers going to convince their children to go to bed at nine o'clock when sunlight is streaming through their windows and the heat of the day is still hanging heavily in their bedrooms?

The change would be bothersome to farmers. How do you tell a milk cow it's on daylight savings time?

The editorial went on to say: "Drive-in movies couldn't begin until nearly 10 p.m." During late September and October, school children would be waiting for the buses in predawn darkness.

The attorney general also says that complicated Interstate Commerce Commission regulations might result in the lower peninsula remaining in the eastern time zone while the entire upper peninsula would have central time.

The editorial suggests legislative action this year after the November election.

Glen Alden Net Dips

NEW YORK—Glen Alden Corporation reported net income for the nine months, ended Sept. 30 of $4,481,000, after a loss of $373,000 from the sale of theatre properties, or 93 cents per share on 4,800,932 shares outstanding. Sales and revenues during this period amounted to $40,662,000. Net income during the same period in 1965 was $5,245,000, or $1.09 per share, after a gain of $545,000 from sales of properties.

Operating income for the nine months ended Sept. 30 was $3,642,000, compared with $3,294,000 in the same period in 1965. The 1965 figure includes the operating income of the anthracite coal division which was sold January 1, 1966. Operating income for the period in 1965 excluding the anthracite coal division was $2,182,000.

Glen Alden's present operations consist of RKO Theatres, Swift Manufacturing Company, Opp and Micolas Cotton Mills.

Continental Drive Rolls

NEW YORK—Continental's 1966 Golden Quarter Sales Drive, now completing its first month, is already three quarters of the way to its final goals, Norman Weitman, general sales manager, announced.

The 1966 drive is sure to be the most successful in the company's history, Weitman said.

Leading the way in the drive is "The Gospel According to St. Matthew," which is on its way to becoming Continental's highest grossing film of all time, according to Weitman. "Gypsy Girl," starring Hayley Mills, has also helped set the record pace, Weitman said. Continental's most recent releases, "The Shameless Old Lady" and "Crazy Quilt," have given the drive added impetus.

Para.'s Weisl, Weltner To Gulf & Western Board

NEW YORK—The board of directors of Gulf & Western Industries, Inc., elected two top officials of Paramount Pictures to the Gulf & Western board of directors.

The new Gulf & Western board members are Edwin L. Weisl, partner in the law firm of Simpson, Thacher & Bartlett, New York, who has been serving as chairman of the Paramount executive committee, and George Weltner, who has been president of Paramount Pictures since 1964.

Paramount Pictures Corporation was merged recently into Gulf & Western Industries, Inc., following approval by shareholders of both companies.

The Gulf & Western Board also declared a three per cent stock dividend, payable Dec. 15 to shareholders of record on Nov. 18. Former Paramount shareholders will participate in the stock dividend.

Prior to the merger, Weisl had been a director of Paramount Pictures Corporation since 1938 and a member of its executive committee since 1961. He is a director of several other corporations, including Cenco Instruments Corporation and The One William Street Fund. He is a Trustee of the John F. Kennedy Center for the Performing Arts, and of Presbyterian Hospital, Columbia University Medical Center. Weisl holds several degrees from the University of Chicago. He is married, the father of one son, and resides with his wife in New York City.

Weltner joined Paramount Pictures in 1922, following his graduation from Columbia University. He held several executive positions in the corporation and became executive vice-president in 1962. Weltner is married and the father of a son. He and Mrs. Weltner reside in Stamford, Conn.

Raus' Acting Guide A Winner

HOLLYWOOD—Neil and Margaret Rau, long-time husband-and-wife writing team on the Hollywood scene, have found you can't lose for winning following the sales record of their new Prentice-Hall book, "Act Your Way to Successful Living."

"We wrote it strictly as a guide to acting for the layman," explain the Raus, "figuring the professional can take care of himself. But everyone from instructors for manager schools for theatre chains to beginning actors are using it as a text book. Prof. Ralph Freud, head of theatre arts at U.C.L.A., for example, is telling all his beginning actors to read it." "After all," points out Karl Malden, "even a movie star starts out as a layman."

"Man" In Benefit Bow

NEW YORK—The world premiere of Fred Zinnemann's "A Man For All Seasons" at the Fine Arts Theatre in New York on Dec. 12 will be a gala charity benefit for Just One Break, Inc., the non-profit placement agency for disabled men and women, it has been announced by Columbia Pictures, distributors of the film.

The Fine Arts premiere will be J.O.B.'s 1966 fall-winter benefit, one of two major yearly functions sponsored by the agency to carry out its program to help the handicapped to achieve lives of dignity and independence through gainful employment.

The NEW YORK Scene

By Mel Konecoff

EVERYONE SEEMS TO BE CELEBRATING SOME ANNIVERSARY OR OTHER this year. Take, for instance, Norman Panama—he's marking his 25th as a Hollywood writer-director—and he was in town to plug away on behalf of his forthcoming release, "Not With *My* Wife, You Don't!"

Some lunchtime observations made by Panama last week included: Time spent in editing a film after it is shot is not sufficient by many film makers (he put in nine weeks on "Wife"). Eye and instinct inform him when to call a halt, and previews confirm whether he is right or wrong. A director worth his salt does his own editing, said he.

Everybody, stars and studios, is playing it too damn safe these days. The actor insists on seeing a finished screenplay before committing himself, and the studio wants to know who will be in the film before signing to make a property. Studios are most interested in packages, the magic word in Hollywood these days, not in pieces they have to put together. Opined Panama, there has to be liberality on both sides instead of playing it safe.

Stars are afraid to go out on their own, and he couldn't understand why a single star couldn't carry a good story on his own. Producers and directors have to throw the dice as well or be left behind in the race with European picture makers. Talent must be developed in all areas, and perhaps this can be done through subsidies. After all, he reasoned, if they are given for oil, cattle, farm crops, etc., then why not to films. We'll have a decreasing number of pictures if we don't expand our efforts as well as less stars. He estimated that we only have 10 to 12 "bankable names" around today.

The liberal aspects of the new Code were applauded by Panama because it allows picture-makers to operate more easily today, and although the rules have been more or less abandoned, one shouldn't forget that "kids" are very important in today's market.

The industry has made a bundle by selling its pictures to television, providing stiff competition for itself. Now, we have to make better pictures to get people away from looking at "the box" and the competition we have provided for ourselves.

Titles are "damned" important, he stated. They should be good enough to be remembered by the public. "The Big Brass" was the former title of "Not With *My* Wife, You Don't!"

The exhibitor is a guy who's trying to make money, clean his theatre, and is uncaring about his projection. They don't take pains to test projection equipment. Very rarely, he reported, is he able to attend a theatre and not have to go looking for a manager or his assistant to ask that the sound be raised or lowered or to have the picture framed properly. The practical solutions might be to have the Motion Picture Association of America send a sound and projection specialist around to theatres to check them and then not service films to theatres not approved. He admitted he didn't know too much about exhibition.

There should be some rule to require a projectionist to watch the screen at all times because a film has a tendency to slide out of focus if not checked properly and constantly.

Movies today are moving into areas of believable character and reality and away from the established formula. Not every picture is for everyone, nor should it be, he believed.

Virna Lisi, one of the film's stars, is arriving from Italy to help in the promotion of his latest. One of the spots he will take her will be Washington. The Pentagon was very cooperative, providing heavy planes, and he wants to bring the Pentagon some lighter, differently-built equipment in the form of Lisi. Did you know that she is really a brunette? When they turned her into a blonde, her career zoomed, also proving the advertising statement that "blondes have more fun."

Future projects, all comedies, in preparation, for which no distribution is set as yet, include—"The Hero Machine," a satirical war comedy about which he is talking to Walter Matthau, James Coburn, and Karl Malden with a February start in mind; "A Little Bit Pregnant," a college campus story touching on free love, contraceptive pills, and freedom of speech, for 1967; "The Lady's Not For Framing," possibly with Tony Curtis in Italy in 1968; "Nice Girls Don't Stay For Breakfast," also for 1968.

Any good comedy, said Panama, has to relate to life and be about something fundamental. In his latest, the husband takes his wife for granted, being more interested in his career than in his bedroom activities.

Some will remember that he used to be partners with one Melvin Frank for many years, but they broke up amicably because of the "peculiar economics governing independents." There wasn't enough in it to allow the both of them to live in the custom to which they would have liked to become accustomed. Other independent teams have had similar partings for similar reasons, he noted.

BOOK REPORT: "ECSTASY AND ME" BY HEDY LAMARR. PUBLISHED BY Bartholomew House. Distributed by Taplinger Publishing Co. For the list price of $5.95, you can go through the experience of permitting film star Hedy Lamarr to unburden herself on the subject of her sexual behavior; her wheeling and dealing in the area of film making; and on some "names" and nobodies in Hollywood and elsewhere. Although Miss Lamarr professes to tell all frankly and honestly, there is an inclination to emphasize the sensational and sexsational. It makes for a different conversation piece.

MAIL: ASIDE TO CONNECTICUT'S FAVORITE SON AND DAUGHTER, SPERIE and Nikki Perakos: Thank you for your good wishes. Have they improved the taste of Ouzo? Nikki, you looked as lovely as ever at the NATO convention.

LONDON Observations

By Jock MacGregor

SIR CHARLES EVANS, THE BRITISH FILM PRODUCERS ASSOCIATION'S director general, took advantage of the national press and radio coverages afforded the MOTION PICTURE EXHIBITOR Laurel Award poll results for some propaganda of his own. He issued a statement welcoming the success of British films, stressing that now more than 50 per cent of their revenue comes from overseas, and expressing surprise that the government is apparently so unaware and unappreciative that production has to carry the full burden of the new Selective Employment Tax without refund. The evening and leading morning papers carried extracts, particularly his claim that the centre of international production has shifted to London thanks to the brilliance of British artists and technicians, the imaginative thinking of producers and studio owners, and the efforts of all to make production here truly competitive.

My original suggestions that the Wilson squeeze would affect production were treated as alarmist, premature at the most, by some, but the National Film Finance Corporation has had to stop considering applications for loans from producers. Because of the freeze, it cannot raise the $3,500,000 which it is statutorily empowered to do from non-government sources, and its remaining funds are committed. The trade got little joy from the second reading in parliament of the bill to extend the Films Act when it was alleged only 10 members were present at one time, and the Board of Trade's Roy Mason said: "It is not reasonable to expect that the credit squeeze should have no eflect on the corporation." At any moment, we can expect further squeals about American finance taking over British production.

ON A HAPPIER, OPTIMISTIC NOTE, MICHAEL BROMHEAD AND BILL GELL of Alliance International had the trade press to their Piccadilly offices to celebrate the finalizing of a 50-50 cross-collateralized deal with WBC Productions, Inc., to produce 27 action-adventure-high drama color features over the next four years and nine months with a $13,500,000 budget. Three will be made during the first nine months and six annually for the next four years. All will be British pictures qualifying for Eady Levy, and none will be shown on American tv until at least 18 months after theatrical release. American stars will be used in each picture.

Unlike many grandoise schemes that producers announce presumably only to get their names in print as one rarely hears of them again, Bill and Mike did not seek premature publicity though I knew a deal was pending. Within a week, the first picture, "Man Outside," was being shot at Twickenham Studios in Techniscope under director Samuel Gallu. Van Heflin stars with German actress Heidi Linde Weis. With such a deal, they can be cocky and hit at the professional pessimists by claiming this is the time to go into major production as there is a big future in the foreign markets if, as they said, "You know your market first." That is something they certainly do. There is no greater expert on overseas sales than Mike. This product is additional to that which they plan for Sydney Box's London Independent Producers, and a special company, Trio Films, with Leslie Elliot as managing director, has been formed.

LISTENING TO DISCUSSIONS AT THE FIRST NATIONAL MEETING OF UPTAKE, the all industry committee to boost boxoffice, it was apparent that some neither realize how few feature films are actually televised here nor how many free boosts the cinema gets on tv. While the trade bars films under five years from tv—a British picture transmitted without clearance would even forfeit its Eady Levy—each channel presents two to four features weekly. Though on Saturdays and Sundays they have prime time, they rarely make the ratings. The BBC package some into series as "Love Story," "The Western," or "Hollywood Musical," and sometimes do make the Top 20. Some were only supports when theatrically released, and others never made their negative costs. On the asset side, the trade gets excellent boosts in the weekly "Cinema," which is seen in five to eight million homes and is often in the Top 10. Here clips from current releases and classics are taken to present fascinating peeps at aspects of movie traditions. Clips from pictures are also incorporated in a number of national and regional programs with full credits.

THOUGH I ONLY HEARD WHISPERS ABOUT "THUNDERBIRDS ARE 'GO'" during production, those who have seen this color feature, based on a popular tv series, in "Super Marionation" for UA, are raving, and prime Christmas playing time is being hurriedly found for it. . . . After 82 weeks at Bournemouth, a seaside resort of 149,800 population—yes, study those figures—"Sound of Music" is being replaced at the Odeon by "My Fair Lady." . . . When the Windmill went over to movies, sexploitation pictures proved unattractive. Classic Cinemas took over and put on a revival of "Darling" which is now in its sixth month, suggesting there is a greater audience for quality than sensation in London. . . . The new $300,000 800 seat ABC in a central Bristol development will open as a roadshow house with "Doctor Zhivago." . . . For months, producer Harold Baim has been telling me that I won't be able to stomach "Our Incredible World" and regaled me with gory details. This 90 minute color feature has opened at the Cinephone, and I now know that I can take anything—not that I consider operating theatres as attractive as cinemas. . . . Variety Club notes: Earl Mountbatten of Burma opened the new Poplar Boys Club for which chief barker Sir Billy Butlin gave $42,000. Jim Carreras and his associate Tony Hines, Ken Rive, and Pepsi-Cola have given Sunshine Coaches to bring the British total to 106. Tent 36 has donated $42,000 to establish a three year fellowship in Paediatric Ophthalmology at London University's Institute of Ophthalmology to cover a specialist's salary and the running and equipping of a department. . . . Natalie Wood attended the premiere of "This Property is Condemned," sponsored on behalf of the Order of St. John and the Lord's Taverners. . . . During the stay of the Mobile Cinerama at Leeds. a three strip feature, "How The West Was Won," which has completed its theatrical bookings in the area, will be shown for the first time in the Big Top in addition to the travel extravaganzas. . . . Julie Christie and the "Far from Madding Crowd" unit had to take cover while a mine, washed up in a storm opposite their location hotel, was defused. Nearby, a marker commemorates that the major part of the American Assault Forces took off from Weymouth for D-Day.

Stern Announces New Theatre For Pittsburgh

PITTSBURGH—Ernest Stern, President of Associated Theatres, announced still another addition to their present circuit of 40 drive-in and indoor theatres. Now under construction is the first new movie theatre to be built in the center of the downtown Pittsburgh entertainment area since 1929. It will utilize 13,000 square feet of the ground floor of the new building now housing the 6th & Penn Parking Garage. The building is owned and operated by the Tenney Realty Corporation of Pittsburgh and Julius Epstein of Chicago.

The entire theatre will be located in the below street level of the building, but the entrance will be on the first floor. Patrons will be whisked by escalator downstairs to the boxoffice and lobby. This theatre will be the first in Pittsburgh to utilize an escalator in getting patrons to and from its environs. However, patrons parking in the building garage will not need to use the escalator as they will be able to enter the theatre lobby direct from the garage elevator.

The projection room will be equipped to handle all of the latest and finest in motion picture techniques.

Chairs will be of the reclining "Lounger" type for the ultimate in seating comfort, and will be widely spaced.

Completion of the new theatre is scheduled for early spring. Architects are Avner and Slutsky of Pittsburgh. Negotiations for the rental of the theatre were completed by local agent E. Louis Averbach and New York agent Jack Marius.

Union Reelects Coniglio

BUFFALO—Frank E. Coniglio of Local 253 of Rochester has been reelected president of the New York State Association of Motion Picture Projectionists. Other new officers are George Samuelson, Jamestown, Local 266, first vice-president; John Short, Corning, Local 480, second vice-president; Antone P. Ralbovsky, Gloversville, Local 290, third vice-president; George F. Raaflaub, Syracuse, Local 376, secretary-treasurer.

Members of the executive board are H. Paul Shay, Elmira, Local 289, southern division, N.Y.S.; Henry O'Neil, Watertown, Local 338, eastern division; Fred W. Messman, Utica, Local 337, central division; Fred J. Young, Niagara Falls, Local 121, western division; Steve D'inzillo, New York, Local 306, metropolitan division; Charles Johnson, Binghamton, Local 396, sergeant-at-arms.

Hames Joins 7 Arts

NEW YORK—In line with his promise to enlarge the Seven Arts Pictures' sales force, vice-president and general manager James V. O'Gara announced the appointment of Robert L. Hames as southeastern district manager. Hames will headquarter in Atlanta.

Prior to joining Seven Arts, Hames was southeastern district manager for United Screen Arts, and held key sales positions with Paramount Pictures for 11 years.

N.J. Allied Beefsteak Set

NEW YORK—Allied Theatre Owners of New Jersey will hold their annual Beefsteak on Dec. 6 at the Westmount Country Club, West Paterson, N.J., president Howard Herman announced.

ALBANY

After six month's booking service with United Artists in Albany and Buffalo, Bill Anderhalt has been advanced to salesman at Cleveland, succeeding Rudy Norton, who became city manager there. Mrs. Judy Nolan, who had four years' experience as manager's secretary, was appointed by Ken Reuter, Buffalo-Albany branch chief for UA, as booker and office head. She is the only woman on new Film Row holding such a post. Frank Meadows is UA Albany sales representative. . . . Mrs. Frieda Klein reopened the Hunter, Hunter, for the hunting season. Widow of a pioneer motion picture man in the Catskills, she is the mother of two sons now operating drive-ins. . . . Stanley Warner's Delaware changed its name to Cinema Delaware. . . . Fabian's Mohawk, Colonie automobiler, is on week-end policy for the winter. . . . The Walter Reade Organization and Fabian managements in the tri-cities welcomed the affirmative support which The Evangelist, official weekly of Albany Catholic Diocese, gave "The Gospel According To St. Matthew." The film had two-day dates at the Palace, Albany; Proctor's Schenectady; and Proctor's, Troy.

BUFFALO

Sidney J. Cohen, president, presided at a meeting of the board of Allied Theatres of N.Y. State, Inc. Cohen gave a report on the recent NATO convention. Directors discussed changing the name of the present N.Y. Allied organization as was suggested at the NATO pow-wow to eliminate the word Allied. One suggestion made was to adopt a title such as The N.Y. State Branch of the National Association of Theatre Owners. Attending the meeting were Richard Atlas, Sam Sunness, Joe Warda, Dewey Michaels, Gasper Mendola, John Martina, Sam Gandel, Jake Stefanon, Ronald Hoecle, Charles Finnerty, Harry Berkson, Lou Levitch, and Vincent Martina. . . . Funeral services for V. Spencer Balser, 72, who was in the exhibition end of the industry in Buffalo for about 50 years, were held in Salem United Church, Buffalo. When he retired several years ago, he was film booking manager for Basil Enterprises, Inc. Balser was a past chief barker, former director and property master of Tent 7, Variety Club of Buffalo. . . . Emil T. Noah, Jr., has been apointed manager, Colvin, according to an announcement by Frank B. Quinlivan, district manager, Dipson Theatres. Noah has been succeeded at the Kensington by James Macris, who has come to town from a Dipson operation in Newark, N.Y. . . . The six-story building which houses the old Bijou Dream, Rochester, and which was built in 1906, is to be razed. The theatre closed in 1913. Now the building is coming down to make way for the Genesee Crossroads urban renewal project. . . . "Romeo and Juliet," featuring Britain's Royal Ballet and starring Margot Fonteyn and Rudolph Nureyev, will begin a two-week run at the Regent, Rochester, Nov. 2. . . . Frank Bassett, managing director, Monroe, Kodak Town, announces that "The Sound of Music" will end its record-breaking run of 82 weeks the night of Nov. 9. It premiered at the Monroe April 15, 1965. Bassett said "The Blue Max" will open at the Monroe Nov. 10. . . . The Regent, Rochester, operated by the Martina Theatres, of which Seymour Nusbaum is general manager, put on a novel "Kinky" Mod Festival of Fashion in connection with the showing of "Kaleidoscope."

CHARLOTTE

North Carolina Theatres, Inc., is negotiating to build a new house at the Thruway Shopping Center, Winston-Salem, N. C. This was confirmed by a spokesman of the company who said a property lease might be signed within a month. The move brought speculation regarding whether the Carolina, oldest of the corporation's two houses at Winston-Salem, might close. The Carolina, in the downtown section, was built in 1929 and for decades was recognized as the largest theatre between Richmond, Va., and Atlanta.

CINCINNATI

"Dollars in December" is the slogan for an annual sales drive among managers of Chakeres Theatres in Ohio and Kentucky. The sales promotion was set up at two manager meetings in September and is now in progress with the cooperation of other business enterprises. . . . The promotions for "The Gospel According to Saint Matthew," playing the Chakeres circuit, are quite extensive in cooperation with the churches, schools, and civic clubs. . . . Sam Levenson, tv personality, author, and lecturer, opened the Montgomery Woman's Club Town Hall lecture series at Mid-States' Mariemont Cinema East. . . . Dorothy Harrison, office manager for AI's Detroit exchange, was a Film Row visitor. . . . William A. Meier, Paramount branch manager, attended the company's sales meeting in New Orleans. . . . Harold Hoffert, J. M. G. Film Co., was in Cleveland, and Watty Watson is in Erie, Pa., to promote MGM's "Doctor Zhivago." . . . Jessie Smith, 20th-Fox biller, recuperating from an illness, has been granted a leave of absence.

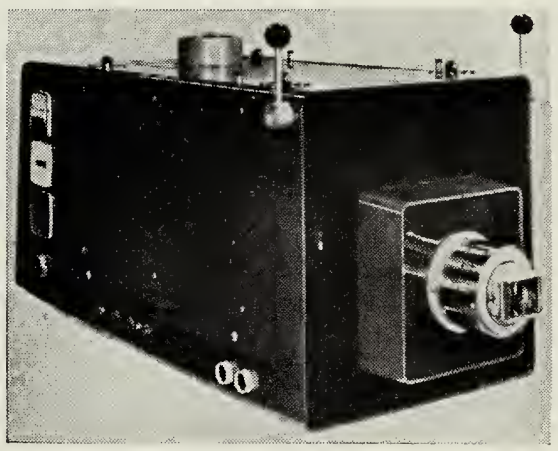
COLUMBUS, O.

Manager Ed McGlone, RKO Palace, entered Mercy Hospital for treatment of a heavy cold. . . . Theatre publicist Fred Oestreicher is back at his desk at Barcroft Advertising Agency after an absence caused by injuries in a fall. . . . Manager Charles Sugarman will open the local first-run of United Artists' "The Fortune Cookie." . . . Manager Jerry Knight of the Drexel had a first-run week of "The Gospel According to St. Matthew" with performances sponsored by various church organizations. . . . Manager Robert McKinley, Northland Cinema, announced that "The Sound of Music" will close its record long run Nov. 15. The 84-week run is the longest in the city's history. "The Liquidator" will be the next Northland Cinema attraction. . . . Rein Rabakukk is in town to work on the dual opening of the two new Loew's suburban theatres, expected to be completed by Jan. 1. Rabakukk was an assistant manager in his early Loew career at Loew's Ohio and the long-since demolished Loew's Broad. . . . Manager Lou Michael, Town and Country Cinema, has inaugurated weekly Saturday kids' morning shows. . . . Ohio will be operating two hours by the clock ahead of the normal geographic time zone, said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in a letter to the editor of the Columbus Dispatch, protesting daylight saving time.

DALLAS

A special exhibitors' showing of "The Professionals" was held at the Majestic with star Burt Lancaster and writer-director Richard Brooks in attendance. Mo Rothman, vice-president in charge of global distribution, hosted a cocktail party for some 200 area exhibitors. Also here for the spceial showing were M. J. Frankovich, first vice-president in charge of worldwide production; Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity; and Norman Jackter, general sales manager. . . . A dramatic documentary about President Kennedy has drawn small audiences in this city where he was assassinated almost three years ago. The movie, "Years of Lightning, Day of Drums," closed after a two week run. Norman Levinson, manager of the Festival, stated that he didn't think too many people here want to see it yet. "If they can't forget the asassination, they don't want to go out of their way to be reminded of it," Levinson stated. . . . Julie Andrews, star of "Hawaii," is expected to attend the Dec. 21 benefit premiere of "Hawaii" at the Inwood. The premiere is sponsored by the Dallas Committe of the National Jewish Hospital at Denver. Proceeds will be donated to the hospital which specializes in chest diseases. The black tie affair will be followed by a champagne breakfast. . . . "The Poppy Is Also a Flower," film version of the Ian Fleming story, opened at the Village. The movie,

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originally seen on television, is a suspense story of the international drug traffic. . . . On Nov. 10, McLendon Theatres will introduce a new lens at the Casa Linda, Preston Royal, and Park Forest for the showing of "Khartoum." The lens is specially ground to specifications of the theatre and built to be interchangeable with regular lens equipment. The new lens projects a brighter image on the screen, an image with more depth creating a three dimensional effect. The lens will be used for selected films, and it is expected that installation will be made in all the theatres operated by the circuit. A study is under way for use of the same type lens for the circuit's D-Is. . . . An advance visit was made by the Hollywood caravan of stars en route to Houston for the premiere of "Texas Across the River." In the troupe were Peter Graves, Rosemary Forsyth, and Tina Marquand, stars of the film; Harry Keller, producer; and Chief Redwing, the fast draw expert. In Houston, they were to be joined by Dean Martin and Andrew Prine. They returned for three appearances on the stage of the Majestic here. . . . Following a week of filming exterior locations in Midlotian, Venus, Ponder, Garland, and Rowlett for "Bonnie and Clyde," the Warren Beatty-Fay Dunway co-starring vehicle, the company has moved to Stage 2 in Dallas for several days of interior shooting. The picture, which deals with the outlaw careers of Bonnie Parker and Clyde Barrow in the early 1930's, has been "re-visiting" bank robbery scenes of the outlaw pair. . . . The Festival has instituted a discount ticket price policy for students and senior citizens. . . . "Alfie," scheduled to open on Nov. 2 at Cinema II, NorthPark, has been postponed because of the continued good attendance of "Doctor Zhivago." The showing of "Alfie" is booked for a minimum of 12 weeks and may now open as the Christmas attraction.

DES MOINES

Iowa-based Heartland Productions held premiere for "The Hostages" in connection with the grand opening of Richard Davis' Eastgate Shopping Center Cinema I and II in Des Moines. A formal dinner and reception in the Savery Hotel for members of the production staff and cast preceded the premiere. The film already has over 100 playdates set up in Iowa, and Heartland Productions is exploring additional films now that the first one is on the road. . . . Peter Frederick, former manager of the Capri, Des Moines, and more recently manager of the Capri, Lake City, Ia., will take over as manager of the new Eastgate Cinema I and II in the Eastgate Shopping Center in Des Moines. Jeanne McCarty is taking over the Capri at Lake City, Ia. Frederick is also secretary-treasurer of Allied Independent Theatre Owners of Iowa and Nebraska.

DETROIT

J. H. Dreisbach, booker for United Detroit Theatres, has notified theatres here to book in their 1966 United Foundation trailer from the local office of Universal Pictures. This year's trailer runs two to three minutes and is titled "For Every Tomorrow." The torch drive ends Nov. 10. . . . A newspaper boy who is a cerebral palsy victim had his bicycle stolen. Members of the Variety Club of Detroit immediately contacted Mrs. Francis Schilling, Cerebral Palsy Association to obtain another specially fitted bike for Joe Lukasiewicz. Last year, the Variety Club of Detroit donated a Sunshine Coach to the Cerebral Palsy Association. . . . Standard Film Service, operated by Dennis Atkinson, has opened offices in Detroit to distribute RKO reissues. Standard Film Services was formerly in Cleveland.

HOUSTON

The motion picture, "Is Paris Burning," will produce a "Salute to Paris" week here when it opens at the Gaylynn on Nov. 17. The salute begins on Armistice Day, Nov. 11. . . . Hollywood motion picture star Chill Wills and actor Big John Hamilton of San Antonio were here to participate in the annual Bill Williams' Charity Capon Dinner. . . . Mayor Louis Welch of Houston declared Oct. 26 "Christmas Day for Fighting Men in Viet Nam" to coincide with the opening of "The Bible" at the Tower. The first showing will be a benefit to buy Christmas gifts for Viet Nam servicemen. Many banks have purchased $100 worth of tickets, and a number of local individuals have also purchased tickets. . . . Hollywood actress and singer Edie Adams opened an engagement at the Cork Club. . . . Dean Martin flew in to Houston to participate in the premiere at the Majestic of "Texas Across the River." Five principal actors were brought into Houston by Interstate Theatres and Universal Pictures for the premiere activities, which included a stage show. Martin selected the national winner of "Dino's Texas Darlings" contest from among 15 finalists. . . . The ticket sales for the dinner honoring Jack Valenti, head of the Motion Picture Association of America in November at the Shamrock, will probably be a sell-out. Only 800 tickets will be sold, with over half already purchased. . . . It is hard to predict the whims of the viewing habits of art film goers in the local area. With few exceptions, new foreign films are duds at the boxoffice at the Alray, operated by Ray Boriski, and at the Tower, operated by Interstate. Several others show art films including the River Oaks and the Delman. . . . The Roxy at Port Isabel, Tex., has been reopened under new management after extensive renovation. The renovation of the interior included installation of a new snack bar. The building will be completely air conditioned. . . . Despite a gallant effort by theatregoers, the Majestic at Fort Worth, Tex., was razed. The effort was to preserve the theatre as an art or historical museum. The site will be used for Forth Worth's new Civic Center. . . . Lester Meyer has taken over operation of the Rietta D-I and the downtown Dorothy, Henrietta, Tex., from Ray Townsend. The Rietta will be dismantled, and the Dorothy will be reopened. Townsend has theatres in Teague and Burkburnett, Tex.

JACKSONVILLE

The Motion Picture Charity Club of Florida, headquartered in the local Roosevelt Hotel, participated in its annual co-sponsorship of the midway attractions at the 11-day Jacksonville Fair quartered in the Gater Bowl and its environs. Turnstiles at the fair were expected to admit more than 200,000 visitors this year. Members of the MPCC serve as ticket takers at all the midway shows, rides, and attractions, and, in return, the MPCC receives a profitable return for use in operating the Sunny Acres Park for Handicapped Children. A large contingent of WOMPI members perform a valuable industry service by assisting the MPCC with its duties at the fair, and, as a result, WOMPI receives funds for its charitable activities. . . . Harry Clark, former Allied Artists salesman, and Mrs. Clark have formed the Clark Releasing Co. to handle Allied Artists films in the Jacksonville film exchange area as well as other films. They are currently distributing "Road to Nashville," a country music production of Crown International. . . . Marty Shearn has been reelected president of the Florida State Theatres Employees Federal Credit Union. Other officers are Robert Heekin, vice-president; Edwina Ray, secretary; Dorothy Zeitlinger, treasurer; and committee members Leonore Kirkwood, Mary Hart, Franklin Frady, and Edna Edwards. . . . WOMPI Violet Davis, formerly of Allied Artists, has replaced Carolyn Lambert, who resigned, as a member of the Universal office staff. . . . Walter Johnson, Warner Bros. office manager, has written a persuasive letter to all Florida exhibitors which urges them to book the 11-minute short subject, "Hollywood Star Spangled Revue," for the benefit of the Will Rogers Hospital Fund and the Motion Picture Relief Fund. . . . The Plaza Theatre, new luxury house being constructed at the local Phillips Highway Shopping Center for operation by Kent Theatres, is expected to have its grand opening about mid-January. . . . Robert Bowers, former Allied Artists branch manager here, has joined the Universal branch office. . . . The Orange Avenue Drive-In, Orlando, a unit of Floyd Theatres, was recently dismantled and moved to a nearby location for a speedy reopening. . . . An early opening is expected for the Plant Britton Theatre in the Plant Shopping Center at Plant City. Two other Plant City theatres, the Capitol and the Starlight, are both operated by Floyd Theatres. . . . At the request of LaMar Sarra, a vice-president and general counsel of Florida State Theatres, Floyd T. Christian, Florida's state superintendent of public school education, has sent a bulletin to all 67 county supervisors of education which urges them to cooperate with motion picture exhibitors in their counties for the presentation of three current motion pictures of exceptional educational quality. The pictures are "Namu, the Killer Whale," produced at Ivan Tors Studio in Miami; the "Sleeping Beauty" ballet; and "Fabulous Spain," a new Burton Holmes travelogue. . . . WOMPI Joyce Malmborg, formerly with the now defunct Allied Artists branch office, has joined the United Artists staff. . . . Charles King, local AIP manager who is president of the Motion Picture Charity Club, provides $250 in AIP prize money at the end of four-month periods to Florida exhibitors and booking executives who use their bookings of AIP films as entries for the prizes. Mrs. Mary Hart, local WOMPI president, conducted the latest AIP prize drawing as a WOMPI industry service. The two top prizes were handed out by Mrs. Hart to Kent Theatres executives. The $100 first prize was collected by Walter Powell, KT vice-president and film buyer, and Marshall Fling, KT booker, received a $75 cash award. R. E. Totman, owner and booker of the Highway 90 Drive-In Theatre at Baldwin, received the $50 third prize, and David E. Roper, local independent booker, captured the $25.

MIAMI, FLA.

Special ceremonies were held at Wometco's Twin Theatre, presently under construction. Ten sets of twin boys and girls between the ages of four and five years took part in the handprint-in-cement ceremony. The youngsters not only put their hands into the cement, but each block bearing their name, age, and date will be set in front of the new theatre at the Easter, 1967 opening. In addition to Wometco executives participating, Metropolitan Dade County Mayor Chuck Hall officiated. In addition to the general public, the procedure was observed by James G. Thompson, contractor, and A. Herbert Mathes, architect. . . . Lloyd Bridges has been signed by Ivan Tors Films to star in the "The Unkillables," a fast-moving underwater adventure feature about Latin American strife, for Paramount Pictures, it was announced by executive producer Ivan Tors. Shooting is to begin in mid-November at Tors Miami studios, with location shooting in West Palm Beach and the Bahamas. "The Unkillables" will be the fifth feature film on Ivan

Tors 1966 schedule to go before the cameras. Others are the United Artists release, "Namu, The Killer Whale," and Paramount releases "Cowboy in Africa," "Gentle Ben," and "Los Island,"' the latter set for shooting in Palm Beach County, Miami, and the Bahamas. . . . "Cinema 41" has been chosen as the name of the theatre opening Dec. 23 in the South Trail Shopping Center in the Ft. Myers area. Leonard J. Solomon, president of South Trail Ventures, Inc., also announced that his firm is hoping to build another new theatre in Naples. The Cinema 41 will have 950 stagger seats, with 42 inches between rows. The curved screen will be 46 feet in width for showing of first-run films. There will be no stage. Theodore Gottfried, Miami, is the architect. Bogard Corporation is the contractor, and B & G Metals is handling the air conditioning. Both of these are Ft. Myers firms. . . . The Orange Avenue Drive-In opened in Orlando. The theatre was formerly in another location and then moved a short way to a more accessible spot close to Interstate—4. . . . Cameras are rolling now on Thunderbird International Pictures' "Pitstop." The film is in color and shooting will be done at Studio City and in West Palm Beach. Joe Fink, president of Thunderbird, announced that Bill Crefe, directing the film, also wrote the script, a story of stock car racing. Crefe also directed Thunderbird's "Devils' Sisters." . . . Jim Carey, assistant district manager, Wometco Theatres, was accepting congratulations on the birth of his first grandchild, a boy. . . . Construction is well underway on the new 18,000-square-foot Miami headquarters of Reela Films, Inc. Wometco president Mitchell Wolfson recently stated that he expects this to be the most completely equipped motion picture services facility in the entire southeastern United States. It is expected that the new laboratory will be able to process all kinds of motion picture film from 10 second tv commercials to full-length features for theatre use. The facility will include equipment for videotape transfer, sound recording, animation, and titling, and will include six editing rooms; four of the newest music libraries; two screening and recording rooms; and a fully-equipped still photographic lab. The film processing equipment to be installed will be the latest high-speed spray units for 16mm and 35mm black-and-white film and 16mm for color film.

MEMPHIS

Some changes have been made at this city's two art houses, the Guild and the Studio. Both have started selling popcorn in their lobbies. W. E. Kendall, manager of the two houses, reported that he intends to continue to serve free coffee. . . . "La Dolce Vita" opened the second annual student film series at Christian Brothers College, and proved to be a provocative start for the Catholic college's series of six films. . . . The local Variety Club honored Fred Gattas, a former president, with a testimonial dinner. . . . Bay Theatre, Red Bay, Ala., closed after the last playdate of Oct. 9. . . . C. M. Brooke reports that Mazy, Mt. Pleasant, Ark., has closed for the winter. . . . Paramount, Helena, Ark., reopened on Oct. 14. . . . Shelby, Shelby, Miss., closed, as has Paris Drive-In, Paris, Ark., Bel Air Drive-In, Centerville, Tenn., and Autoscope Drive-In, La Center, Ky. In Arkansas, at Marshall, Kenda Drive-In has closed for the season, and Ken indoor has reopened. . . . Miss Helen Van Vulpen, Warner, was hostess to the dinner meeting for October of the local WOMPI. Reports of the Des Moines convention were made. . . . "Hotel" was reviewed at the October meeting of the Better Films Council at the Memphis Public



Don Hicks, right, president, Motion Picture Associates Foundation of Philadelphia, is seen presenting Jack Beresin a pictorial record of the 75th birthday celebration which was tendered in his honor by the organization at the Bellevue Stratford Hotel. In the center is Norman Silverman, who with Sylvan Cohen acted as co-chairman for the event.

Library. . . . A Christian Brothers College spokesman admitted "some complaints" about the current movie series at the Catholic college, and added "it's not impossible that we may be forced to change." Opposition seems to be centered around "Knife In The Water," which has been rated "C" by the National Catholic Office for Motion Pictures. The Rev. Paul Clunan, priest at St. Louis Catholic Church, often outspoken in denouncing what he terms "immoral movies" and who was instrumental in getting the injunction banning "Mondo Freudo" from the Strand Theatre, has been looking into the movies scheduled for the CBC series. The college spokesman states that entertainment is not the sole function of the series, and that films not ideal as entertainment may have an educational value in connection with college courses.

NEW HAVEN-HARTFORD

Franklin E. Ferguson Associates, which buys product for 17 Connecticut theatres, has moved from 178 Haverford street, Hamden, to 384 Whalley avenue, across the street from the Whalley Theatre, New Haven. Larry Germaine, who was in booking capacities with Stanley Warner and predecessor Warner Bros. Theatres, New Haven, for 30 years, has joined the Ferguson firm as a film booker. . . . Attorney Maurice Silverman, well-known film industry figure, and Mrs. Nancy Steinbach Mack, Hamden, were married at the Hamden home of attorney Herman M. Levy, executive secretary, United Motion Picture Theatre Owners of Connecticut. Silverman, with the antitrust division of the Department of Justice, Washington, handles matters arising out of the decrees in the U.S.-vs.-Paramount case. . . . Norm Levinson, at one time assistant to Lou Cohen at Loew's Poli, Hartford, and now general manager of Dallas-based Festival Theatres, Inc., was in Hartford on a brief visit. . . . The Palace, Norwich, announced Monday through Wednesday closing. . . . Buddy Horan, formerly in down-state independent exhibition, has joined the Art Theatre Circuit, Hartford, as manager of the first-run Webster, succeeding Gabriel Valente, resigned. . . . Joe Miklos, Stanley Warner Hartford district manager, has put a discount plan into effect for Central Connecticut College students at the Strand, New Britain first-run. . . . Edward Veronau, manager, Irwin Cohen-operated Bijou Cinema, first-run Springfield, Mass., downtown house, has resigned to join the Franciscan Order at Greymoor, Garrison, N.Y. Replacing him is assistant William LaRochelle. . . . Ed Smith, former Paramount manager, has been recovering from surgery at Springfield, Mass., Mercy Hospital. . . . Gloria Paran, formerly cashier at the B&Q Arcade and the Cohen Bijou Cinema, Springfield, Mass., has joined staff at the SW Capitol. . . . Ed Graveline, formerly projectionist at the Redstone Cinema 1 & 2 complex, West Springfield, Mass., has transferred to the Arcade. . . . RKO General vice-president John H. Pinto has written letters to the 7,000 customers of subscription television in Connecticut and Massachusetts, assuring them that operations of WHCT-TV (channel 18), the RKO General experiment here, are not being curtailed. His comments are apparently in aftermath of the FCC proposal to permit nationwide STV and subsequent anti-STV remarks from "those opposed to such authorization." . . . In Lawrence, Mass., Robert Butler, resident manager of Redstone Theatres' deluxe Cinema 1 and 2 complex, hosted premiere of MGM's "Doctor Zhivago" at Cinema 2, opening night proceeds going to the Eye Research Council of the Lawrence Lions Club.

NEW ORLEANS

Variey Club Tent 45 held a cocktail party in honor of John Harris, chief barker, Variety Clubs International, who stopped over for a visit on his way to the west coast. . . . C. C. Duke has suspended shows at the Owl Drive-In, Columbia, La., until spring. . . . Ray Riemer returned as MGM cashier after a vacation in Jamaica. . . . Joy N. Houck, head, Joy's Theatres, and Teddy Solomon, president, Gulf States Theatres, held an invitational premiere opening of their Oaklawn Cinema, Texarkana, with MGM's "Doctor Zhivago." . . . Bob and Janice Woodford, he's the youthful manager of the Plaza and Peacock, announce the arrival of their first born, Brandt Singleton. . . . The WOMPI international parley will be held at the Jung Hotel, Sept. 15–17, 1967. . . . Richard Widmark, Victoria Shaw, producer Sol Siegel, and director Edward Dmytryk were in connection with Columbia's "Alvarez Kelly." They participated in the gala premiere of the film at the Broadmoor, Baton Rouge. . . . The Civic, piloted by John Roberts for a number of years, and which occasionally housed roadshow films between appearances of touring stage shows, has officially become the home of Repertory Theatres of New Orleans. Sponsoring organizations are the National Endowment for the Arts and Louisiana Council of Music and the Performing Arts. Stuart Vaughn is producer-director of the shows, with Roberts remaining at the helm of the theatre. The first show is "Charlie's Aunt," scheduled to open Nov. 17.

PHILADELPHIA

Ellis' Castor had the local premiere of Ben-Lar Productions' "The Last Chapter." It was sponsored by the American Jewish Congress; and attending were Martin B. Ellis, president of the Ellis Theatre chain; William Yurasko, general manager; Stephen B. Naron, president, American Jewish Congress, and Lawrence Rothman, producer of the film. . . . Theatre Owners of Pennsylvania received a request from Mayor Tate to have local theatres place leaflets in lobbies soliciting patrons to vote the Bond issue on the forthcoming ballot. The city will deliver these leaflets to the theatres.

SALT LAKE CITY

Bus Campbell, former manager of both the Utah and Capitol, Salt Lake City, and affiliated with Columbia and Paramount here for

many years, died in a Rawlings, Wyoming, hospital. . . . 20th-Fox's "The Blue Max" is in its 13th week at the local Studio. . . . Dean Martin and George Peppard began location shooting for Universal's "Rough Night In Jericho" in Kamab, southern Utah. . . . The local Capitol has a tiein with Demmons Cafe whereby free tickets are given to the cafe guests.

SAN ANTONIO

A British film, "Sundays and Cybele," was the first movie shown in this year's cinema seminars sponsored by the Film Classics Society at Incarnate Word College. It was followed by an informal discussion in the Fine Arts Bldg. The remaining presentations in the 10 film season will be shown the first Wednesday of each month during the regular school year. Other films to be shown include "David and Lisa," "Lord of the Flies," "Throne of Blood," "The Seventh Seal," "Juliet of the Spirits," "Flatland," "Adventures of Chico,"



Jack Gilford, Zero Mostel, and Phil Silvers, stars of United Artists' "A Funny Thing Happened On The Way To The Forum," are seen surrounded by a bevy of beautiful girls at the recent premiere of the film at Cinema I and Cinema II in New York.

"A Thousand Clowns," and selected shorts by Marcel Marceau. . . . Margaret Teele, who appears in "Mother Goose A Gogo" at the downtown Texas, was in to visit newspapers, radio and television stations, as well as Brooke Army Hospital. . . . All local youngsters were the special guests of the management of the Alameda at the double bill showing of Piporro in "Torero por un Dia" and "Rumbo A Rio" with Marisol. . . . Miss San Antonio of 1966, Suzanne Smith, represented San Antonio at the world premiere in Houston of Universal's "Texas Across the River." . . . "Doctor Zhivago," in its 21st week at the Woodlawn, has posted its closing notice.

SEATTLE

"Khartoum" ended its run at the Martin Cinerama, and "Appaloosa," the first of three non-Cinerama films, moved in. . . . Business has held amazingly steady and recently increased from previous weeks for "The Sound of Music." The Academy Award-winning film has been playing at the Fifth Avenue since March 31, 1965. . . . Rudolf Nureyev and Dame Margot Fonteyn danee the principal roles in the Royal Ballet Company's "Romeo and Juliet," which will run at the Neptune Nov. 1 to 14.



San Franciscans rubbed their eyes in disbelief recently when they saw one of their own cable cars parked by the curb on one of the city's downtown streets—especially when they saw the sign "Universal City Special" on the front of the car. The converted cable car, bought by the studio to carry VIP visitors on the studio tours, was sent to San Francisco for a convention of tourist agencies.

Taylor, Burton Form Firm; "Osmosis" First On Slate

NEW YORK—Elizabeth Taylor and Richard Burton have formed their own motion picture company, incorporated as Taybur Productions, and announce the first project under its banner will be "Osmosis," written and directed by John Sullivan. With Burton in the starring role, it will be shot entirely on the Ivory Coast of Africa, commencing in late August or September, 1967.

With Burton's encouragement, Sullivan is also developing, as a possible starring vehicle for the actor, "The Cossacks," which he plans as an epic adventure film to be shot in 70 mm. color.

Before turning their attention to Taybur Productions projects, both Miss Taylor and Burton have individual commitments. She and Marlon Brando have started work on "Reflections in a Golden Eye" in Rome. Burton is about to co-star with Sir Alec Guinness in Graham Green's "The Comedians" under Peter Glenville's direction. Then he will make his screen singing debut, with Samantha Eggar, in a musical version of James Hilton's "Goodbye, Mr. Chips." Miss Taylor and Burton also have "The Taming of the Shrew," now being edited for April release, and "Dr. Faustus" recently finished shooting in Rome.

Odeon Shifts Managers

TORONTO—Gerald M. Dow has been appointed manager of the Odeon Totem Theatre in Vancouver, British Columbia, according to an announcement by Frank H. Fisher, vice-president and general manager of The Odeon Theatres (Canada) Limited. Steve Allen, formerly manager, Totem, has received a new appointment to direct the Odeon, Duncan, B.C. He succeeds Archie Owen of that theatre, who has resigned.

7 Arts TV Post To Harper

NEW YORK—Richard E. Harper has been appointed vice-president, syndicated sales, for Seven Arts Television, it was announced by W. Robert Rich, executive vice-president and general manager.

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SECTION TWO
Vol. 76, No. 12
November 2, 1966

COLUMBIA

The Professionals

MELODRAMA
117M.

Columbia
(Panavision)
(Technicolor)

ESTIMATE: Good adventure entry.

CAST: Burt Lancaster, Lee Marvin, Robert Ryan, Jack Palance, Claudia Cardinale, Ralph Bellamy, Woody Strode, Joe De Santis, Rafael Bertrand, Jorge Martinez De Hoyos, Marie Gomez. Directed by Richard Brooks.

STORY: Wealthy American Ralph Bellamy hires four professionals, Burt Lancaster, Lee Marvin, Robert Ryan, and Woody Strode, to go to Mexico and get back his young wife, Claudia Cardinale, who was kidnapped by Jack Palance, bandit and revolutionary. They reach his camp deep in the mountains after eliminating some of his men and preparing for an escape, should they succeed in their mission. When they reach the camp, they use dynamite and surprise to get in and out with Cardinale. They learn that there was no kidnapping and that she ran away from Bellamy to be with childhood sweetheart Palance, whom she supports in the revolution. The ransom money would have helped finance that fight. Nevertheless, they take her back for the reward that was promised, and they continue to escape the pursuing Palance and his men. Needing more time, Lancaster is left behind to delay things, and he wounds Palance and eliminates the men around him. He rejoins the others as they are about to hand over Cardinale. She pleads with them, and Bellamy adopts an arrogant attitude that this is none of their business. Marvin and Lancaster decide that it's not worth the money, and they reunite Cardinale and the wounded Palance, allowing them to ride back into Mexico.

X-RAY: Excitement and suspense are buttressed by action in this entertaining entry that should hold the interest of most audiences on high. It's smartly done, with four professionals facing over a hundred killers and gaining audience sympathy and support from the start. They hold same until the dramatic conclusion. The rugged tale is well suited to the rough terrain and bleak territory. The use of color is indeed an asset. Other plus factors are the fine performances and the noteworthy direction and production values. Richard Brooks wrote the screenplay, based on a novel by Frank O'Rourke.

AD LINES: "Soldiers Of Fortune In A Search For And Rescue Of A Captured Woman"; "An Action Drama Of Brawling, Lusty Mexico."

CONTINENTAL

Crazy Quilt

DRAMA
75M.

Continental

ESTIMATE: For the art spots.

CAST: Tom Rosqui, Ina Mela, David Winter, S. Maloch Gospe, George W. Meyers, Harry Hunt, Calvin Kentfield, Robert Marquis, Pavel Wald, Jerry Mander. Produced and directed by John Korty; narrated by Burgess Meredith.

STORY: Tom Rosqui is a plodder, who allows one day to follow another with little emotion or concern. He works at being a termite exterminator. He meets Ina Mela, who likes life, is cheerful about most things, and takes more than a passing fancy in Rosqui. Eventually, they get married. Rosqui becomes less gloomy, but not much. She waits for him to declare his love, which he doesn't. She becomes pregnant but loses the baby, blames him, and leaves for romantic adventures with others, notably an actor, a fisherman, a psychiatrist, an Italian voice teacher, etc. She finally comes home, which doesn't move Rosqui much either way. He drinks more and works less, surrendering to bed and bottle. This passes, and he goes into construction. He builds a house for them, but it burns. He tries again, making a fortress of concrete and steel, but he can't keep up the payments and sells it. When Mela starts her extra curricular activities again, he puts his foot down, and they start a family. They have a daughter, who grows well until a long-hair on a motorcycle arrives to take her away, leaving them alone once again to grow old and uncaring.

X-RAY: Perhaps film maker John Korty is endeavoring to show the futility of battling the ordained boredom of everyday existence for some. The lacklustre story is certainly off-beat, although some viewers may find a grain of truth or self-recognition here and there. For those who like their films different, this should hold interest generally, and the acting, direction, and production are certainly different enough to back up the unorthodox story. It's best suited for the arty and scholastic set. There is a combination of narration and dialogue. Korty, who also wrote the screenplay, based his work on "The Illusionless Man and the Visionary Maid" by Allen Wheelis.

AD LINES: "A Flim-Flam Fable On Film"; "Catch A Termite Exterminator And Put Him In Your Pocket For A Different Thrill."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

The Shameless Old Lady

DRAMA
95M.

Continental
(French-made)
(English titles)

ESTIMATE: Fine import,

CAST: Sylvie, Malka Ribovska, Victor Lanoux, Etienne Bierry, Francois Maistre, Pascale de Boysson, Lena Delanne, Jeanne Hardeyn, Jean-Louis Lamande, Robert Bousquet. Executive producer is Claude Nedjar; directed by Rene Allio.

STORY: Sylvie is 70 years old when her husband dies and she is left alone. Her five children have all married and moved away, and when they gather for the funeral, they are undecided what to do about her. She decides to live alone if they will send her a small allowance. Soon afterwards, she becomes curious about the cinema, the modern shops, and some of the people around her, whom she never noticed before. She becomes friendly with semi-prostitute Malka Ribovska and persuades her to move in with her. They go shopping together, to the cinema, to the races, etc. Sylvie sells her surplus belongings and even buys a car, which Ribovska drives for her after being taught by Sylvie's grandson, Victor Lanoux, who has become a lover of Ribovska. After 18 months of learning to live, Sylvie dies peacefully after all her money is spent. Lanoux and Ribovska are left with photo souvenirs, which show an old woman learning to live.

X-RAY: Elderly actress Sylvie is delightful as a surviving widow who has always been restricted by family, finances, and tradition from really living in the world around her. She gets the chance to partake and participate in the time that's left her after her husband's death. Her children are puzzled and concerned, but she is as if reborn, and viewer sympathy goes out to her. Sylvie is just fine in the title role, and the others provide able support. Direction and production are noteworthy as well. The entry is a charming, entertaining, and fulfilling one, and it should make it big in the art spots. The perceptive screenplay is by Rene Allio, based on a novel by Bertolt Brecht.

AD LINES: "Live It Up With 'The Shameless Old Lady' "; "She Just Wanted Some Fun Before Her Time Came . . . And She Didn't Care Who Knew It."

EMBASSY

A Pistol For Ringo

WESTERN
97M.

(613)
Embassy
(Technicolor)
(Techniscope)
(Filmed abroad) (Dubbed in English)

ESTIMATE: Fair western.

CAST: Montgomery Wood, Fernando Sancho, Hally Hammond, Nieves Navarro, Antonio Casas, George Martin. Produced by Luciano Ercoli and Alberto Pugliese; written and directed by Duccio Tessari.

STORY: Killer Fernando Sancho leads a group of Mexican bandits across the Rio Grande, including his current sweetheart, Nieves Navarro. They rob a bank, and a number of townspeople are killed. Sheriff George Martin manages to kill a few bandits and wound Sancho. He also leads a posse after them, which forces the bandits to forget trying to cross the border and instead has them looking for a place of refuge. This they find in a lavish ranch owned by Antonio Casas and his daughter, Hally Hammond, the fiancee of the sheriff. The latter and his men surround the place after sending for soldiers. Sancho threatens to kill several prisoners a day until Martin agrees to withdraw his men. Martin turns to prisoner Montgomery Wood, a fast gunfighter, to infiltrate the gang and rescue the rancher, his daughter, and the money. Wood agrees for a percentage of the loot. Casas takes a liking to Navarro as Wood goes to work narrowing the odds by disposing of a few of the bandits at a time. Nearing a showdown, Sancho kills Navarro and wounds Casas. As Hammond and the workers flee, Wood disposes of the balance of the bandits and rides off with his share of the money.

X-RAY: This starts out on a note of promise with plenty of action, but then it bogs down in minor details, picking up speed as the conclusion draws near. There is enough intrigue, gunplay, color, etc., to okay this as part of the program where an action support entry is needed. The performances, direction, and production are average.

AD LINES: "Blazing Guns Pit Outlaw Against Killer"; "A Thrill-Packed Western."

MGM

Penelope

COMEDY
97M.

(67110)
MGM
(Panavision) (Metrocolor)

ESTIMATE: Cute comedy sparkles.

CAST: Natalie Wood, Ian Bannen, Dick Shawn, Peter Falk, Jonathan Winters, Lila Kedrova, Lou Jacobi, Norma Crane, Arthur Malet, Jerome Cowan, Arlene Golonka, Amzie Strickland, Bill Gunn, Carl Ballantine, Iggie Wolfington. Produced by Arthur Loew, Jr.; directed by Arthur Hiller; executive producer, Joe Pasternak.

STORY: Natalie Wood decides to rob her husband, Ian Bannen's bank to get his attention. She goes to psychiatrist Dick Shawn for help with her problems, and he falls in love with her. Police lieutenant Peter Falk comes in on the case and suspects Wood because of her wiggle, despite her disguises. After a series of complications, she admits the robbery. Everything turns out all right because Bannen refuses to press charges and finds himself in love and paying attention again.

X-RAY: Bright, sparkling, and cute is this comic entry about a wife who needs romancing by her husband while the latter is only concerned with his business affairs. The complications that result should provide adult audiences with many a chuckle. Certainly, no one will take the lightweight on-screen proceedings seriously. The surroundings are impressive; costumes and fashions should be attractive to the femmes; and the use of color adds much value. Acting is efficient, with Wood a good looking doll worth watching even when the story becomes ludicrous. Direction and production are satisfactory. This has a screenplay by George Wells from a novel by E. V. Cunningham. There are several songs.

AD LINES: "A Romantic Comedy About A Young Wife Whose Hobby Is Larceny"; "The Banker Married A Bank Robber . . . And The Laughs Are Fast And Furious."

PARAMOUNT

The Swinger

COMEDY MUSICAL
81M.

(6607)
Paramount
(Technicolor)

ESTIMATE: Flimsy farce has cute moments.

CAST: Ann-Margret, Tony Franciosa, Robert Coote, Yvonne Romain, Horace McMahon, Nydia Westman, Craig Hill, Milton Frome, Mary LaRoche, Clete Roberts, Myrna Ross, Corinne Cole, Bert Freed, Romo Vincent, Steven Geray, Larry D. Mann, Lance LeGault, Diki Lerner, Barbara Nichols. Produced and directed by George Sidney; screenplay by Lawrence Roman.

STORY: Ambitious Ann-Margret yearns to have her stories published in a girlie magazine edited by Tony Franciosa and owned by lecherous Robert Coote. Franciosa dismisses her without a hearing, telling her that her material is too tame for the sensational publication. Ann-Margret picks up a slew of lurid paperbacks, and stealing characters and situations, writes what she claims is her autobiography, filled with every possible sexual escapade and perversion. Actually, of course, she is the nicest of young ladies. Using her friends and a policeman buddy to stage an orgy, Ann-Margret convinces Franciosa and Coote that her depravity is for real. Franciosa is shocked, but Coote is delighted, and decides to publish her autobiography. Franciosa spirits her away to his aunt's Malibu home and determines to reform her. Aunt Nydia Westman sees through the deception, decides Ann-Margret is just the gal for Franciosa, and helps the determined gal in her masquerade. Eventually, Franciosa learns the truth and decides to teach Ann-Margret a lesson, forcing her to relive all the lurid experiences she had written about. He is accused of abduction, but things straighten out to everyone's romantic satisfaction with nice girl Ann-Margret getting her man.

X-RAY: This flimsy farce parlays the admitted sex appeal of Ann-Margret and a cast that tries manfully to keep things moving swiftly into a lightweight offering that should amuse undemanding audiences. Young adults who are not too concerned with questions of taste may find the frantic proceedings, spiced with more leers than laughs, to their liking. Musical numbers are well staged and delivered with verve by Ann-Margret, and production and direction are lavish enough to make one forget at times just how lightweight the offering really is. It serves as a fair showcase for the talents of Ann-Margret, but she deserves a better vehicle if she hopes to grow as an actress. Mark it down as a program entry for the undemanding. It won't be everyone's cup of tea, but it should find its audience.

TIP ON BIDDING: Fair program rates.

AD LINES: "Ann-Margret In A Role Designed To Tickle Your Funny-Bone And Raise Your Temperature"; "The Swinger . . . A Bad Girl With Some Very Good Points—And Curves."

20TH-FOX

Way . . . Way Out

COMEDY
101M.

(623)
20th-Fox
(Color By DeLuxe)
(CinemaScope)

ESTIMATE: Amusing Lewis entry emphasizes sex.

CAST: Jerry Lewis, Connie Stevens, Robert Morley, Dennis Weaver, Howard Morris, Brian Keith, Dick Shawn, Anita Ekberg, William O'Connell, Bobo Lewis, Milton Frome, Alex D'Arcy, Linda Harrison, James Brolin. Produced by Malcolm Stuart; directed by Gordon Douglas.

STORY: In 2194, the Russians charge that Anita Ekberg, manning a weather station on the moon, was attacked by one of the personnel manning the U.S. weather station not too far away. Denials are in order, but U.S. authority Robert Morley dictates that the two people due to relieve the pair on the moon, Howard Morris and Dennis Weaver, shall be man and wife to avoid the mental changes brought on by a yearning for feminine company over a year's time. Morris has so flipped his lid that they can't extend their assignment. Astronaut Jerry Lewis is next to go, but finding a qualified female to go along as his wife is difficult, especially in the few days left. The choice narrows to attractive Connie Stevens or unattractive Bobo Lewis. The latter is willing but Lewis is not. He is willing to go with Stevens but she's not. He has to romance her and finally makes a bargain that he won't make a romantic move until she okays same. They have a quickie ceremony and then are off. With Morris and Weaver gone, they settle down, only to be visited by Ekberg and her Russian companion, Dick Shawn. They have a party and friendliness prevails. Ekberg has been after Shawn to marry her, but he refuses. With Stevens' aid, she tricks him into marriage by pretending to be pregnant. The Russians are jubilant, figuring they are going to claim another first when a child is born on the moon, but Stevens informs Lewis that it was a hoax on Ekberg's part and that they stand just as good a chance of having the first child on the moon if he will cooperate. Lewis is more than willing.

X-RAY: In the past, Jerry Lewis comedies were practically always suitable for everyone, including the very young. In this release, while there is nothing offensive to be seen, still the story emphasis is on sex from the very start until the happy conclusion. One wonders whether the very young who are of a mind for some Lewis slapstick, will know what the heck all the fuss is about. Adults will be in a more receptive mood. Everyone will be impressed by the production values, which include some neat space and space accessory sequences. The story holds interest generally well. The acting is efficient, and the direction is good. The use of color is a fine asset. The screenplay is by William Bowers and Laslo Vadnay.

AD LINES: "Monkeyshines On The Moon"; "The Men In The Moon Need Women . . . The Result Is A Fast-Moving Side-Splitter."

MISCELLANEOUS

The Poppy Is Also A Flower

MELODRAMA
100M.

(Comet Film Distributors)
(Eastman Color)

ESTIMATE: Exciting tale of police vs dope smugglers.

CAST: (alphabetically) Senta Berger, Stephen Boyd, Yul Brynner, Angie Dickinson, Georges Geret, Hugh Griffith, Jack Hawkins, Rita Hayworth, Trevor Howard, Jocelyn Lane, Trini Lopez, E. G. Marshall, Marcello Mastroianni, Amadeo Nazzari, Jean Claude Pascal, Anthony Quayle, Gilbert Roland, Harold Sakata, Omar Sharif, Barry Sullivan, Nadja Tiller, Eli Wallach. Directed by Terence Young.

STORY: American police agent Stephen Boyd arrives in Iran to purchase a shipment of opium ahead of crooks who regularly make the purchase from tribal chieftain Hugh Griffith. His higher price results in the sale being concluded, but he and the convoy are ambushed. Boyd is killed. The United Nations sends two agents, Trevor Howard and E. G. Marshall, to investigate and also try to crack the international dope market. They tangle with Angie Dickinson, who claims to be Boyd's widow, and then she disappears. The Iranian police, headed by Jack Hawkins and Yul Brynner, cooperate with a plan to impregnate a future shipment with radioactive material which would then be allowed to go its way. This could be tracked by the use of geiger counters with contacts duly noted. UN scientists Nadja Tiller and Omar Sharif cooperate in this aspect. Contact is lost momentarily and reinstated in Naples where the pair are assisted by policemen Marcello Mastroianni and Amedeo Nazzari. The trail takes them to a murdered pasta manufacturer and a former gangster deported from America, Eli Wallach. User Senta Berger is killed when she panics. Boat captain Anthony Quayle knows something but is not talking. In Monte Carlo, millionaire Gilbert Roland and his wife, Rita Hayworth, become involved, with Dickinson again on the scene posing as someone else. Trini Lopez is seen entertaining at the casino there. Howard boards Roland's yacht where he is unmasked and killed. Marshall follows Roland and his accomplices on a crack French train, and the climax results in the death of several and the apprehension of Roland, with Dickinson providing an assist. It turns out she is a secret agent and the sister of Boyd.

X-RAY: Excitement runs high as this chase-adventure made under United Nations' auspices unreels in interesting fashion in a tale that takes viewers across Europe with a cast loaded with "names" and competent actors. The pace is well maintained from start to finish, and audiences should find the entry an attractive one. It should be noted that the film was shown in shorter form on a one-time basis on the ABC television network a number of months ago, in case there are any complaints about it seeming familiar. The acting is good, and direction and production fall in the better category. The star-studded cast can, of course, be used to great advantage in the selling. Jo Eisinger wrote the screenplay based on a story by Ian Fleming. The use of color provides a valuable assist.

AD LINES: "Excitement . . . Suspense . . . Blazing Action"; "The Story Of Another War, More Deadly, More Destructive . . . Against the World-Wide Opium Conspiracy."

FOREIGN

The Christmas That Almost Wasn't

FANTASY
95M.

Childhood Productions
(Foreign-made)
(Eastman Color)
(English language)

ESTIMATE: Best for young audiences.

CAST: Rossano Brazzi, Paul Tripp, Lidia Brazzi, Alberto Rabagliati, Mischa Auer, Sonny Fox. Produced by Barry B. Yellen; directed by Rossano Brazzi.

STORY: Some 50 years ago, Santa Claus (Alberto Rabagliati) finds he is in trouble when Rossano Brazzi, a wealthy industrialist, purchases the North Pole and wants to evict Rabagliati and his wife, Lidia Brazzi, because they can't pay their rent. Rabagliati appeals to lawyer Paul Tripp for help, and they try to get Brazzi to forego foreclosure just before Christmas. He refuses. They investigate his background while Tripp gets Rabagliati a job as a department store Santa in a shop owned by Sonny Fox. The venture is a success until Brazzi buys Fox out to put Rabagliati out of a job. When the children learn of his plight, they contribute and collect large amounts of coins which they deliver to Brazzi in time. Rabagliati takes off with his presents for children everywhere in time on Christmas Eve, and he even has a present for Brazzi, a sailboat which he asked for at the age of five but which request had been lost all these years. Brazzi regains his spirit of Christmas, and everyone is happy.

X-RAY: Kiddie audiences should get a kick out of the efforts of Santa Claus and those around him to save the spirit and toy-giving aspect of Christmas. Although a bit on the overlong side, it should keep most youngsters entertained. The acting is adequate, and direction and production are efficient, with the use of color aiding in the presentation. A few musical numbers break in on the story now and again, which should give the small fry a chance to head for the candy counters. The book, lyrics, and story are by Paul Tripp.

AD LINES: "About The Year That Santa Almost Never Came To Millions Of Homes Around The World"; "Santa Claus Vs. A Villain Who Didn't Like Christmas."

The Hero's Wife

DRAMA
91M.

Landau/Unger
(Filmed In Israel)
(English titles)

ESTIMATE: Okay entry for specialty spots and art circuit.

CAST: Batya Lancet, Gideon Shemer, Shmuel Umani. Produced and directed by Peter Frye.

STORY: Batya Lancet is the widow of an Israeli hero who died during the fight for independence. For years, she has been true to his memory, for he gave her love and comfort after undergoing the horrors of the German concentration camps. She has taken to teaching visitors from foreign lands the Hebrew language when they come to the kibbutz for a limited period. Among the group is Shmuel Umani, a cynical American, who has deserted his pregnant wife and who is sexually attracted to Lancet. Her husband's best friend, Gideon Shemer, who is in love with her, tries to prevent her making a fool of herself, and she resists giving in to Umani. During a farewell celebration for the students, the kibbutz is shelled by border enemies, and when fire threatens gasoline supplies, Umani heroically saves the fuel. Lancet thinks that he is badly hurt or dead and is relieved to find that he has survived. She gives in to him. Later, she urges that he leave with the others, returning to his abandoned family to meet his responsibilities.

X-RAY: Israel and some of its people and projects are detailed here along with a romantic story, which holds interest well enough despite being a bit too long. The cast is generally good, and direction and production are competent. It will go best in the specialty spots where there is interest in Israel and in some of the art spots as a bit of a different type of release. Some limitations are imposed by the use of titles in place of English dialogue. The screenplay is by Batya Lancet and Joseph Netzer, based on a story by Margot Klausner.

AD LINES: "How Long Can A Woman Be In Love With The Memory Of Her Hero-Husband?"; "A Man And A Woman In Love On The Israeli Frontier."

The Loves Of A Blonde

COMEDY DRAMA
88M.

Prominent Films
(Czech-made)
(English titles)

ESTIMATE: Good art house offering.

CAST: Hana Brejchova, Vladimir Pucholt, Antonin Blazejovsky, Josef Sebanek, Milada Jezkova, Jana Novakova, Jan Vostreil. Directed by Milos Forman; produced by Barrandov Studios.

STORY: Hana Brejchova, young and attractive blonde, works in a factory in a town where the women outnumber the men 16 to one. The manager tries to alleviate the situation by having the army come in for maneuvers. A dance is held to break down barriers, and she and two girl friends are picked up by some seduction-minded middle-aged soldiers. Brejchova, however, is attracted to the young piano player, Vladimir Pucholt, with the touring orchestra. She spends the night with him, and they make promises to see each other. She takes him seriously and hitchhikes to Prague, where she calls at the apartment occupied by him and his parents. The latter are bewildered, and her mother is upset. They reluctantly permit her to stay because it is late and she has nowhere to go. When the young man arrives home, he is surprised by her presence and gets a bawling-out from his mother. She forces him to spend the night in bed with her and her husband. He disclaims inviting Brejchova as she listens. Returning home Brejchova embroiders on her adventure in Prague.

X-RAY: When a girl wants romance, she is willing to believe the soft-soaping by a handsome young man, and this leads to some complications which come off in humorous fashion. There are also some amusing bits as a townful of women, starved for male companionship, attempt to get together with visiting soldiers. The import will probably best be accepted by the art house set with its good performances and capable direction and production. The film was one of the highlights of the New York Film Festival. The screenplay is by Jarolslav Papousek, Milos Forman, and Ivan Passer.

AD LINES: "Sixteen Women To Each Man Could Lead To Some Funny Complications"; "The Hit Of The New York Film Festival."

Loving Couples

DRAMA
113M.

Prominent Films
(Swedish-made)
(English titles)

ESTIMATE: Sex-laden entry best for mature audiences at art spots.

CAST: Harriet Andersson, Gunnel Lindblom, Gio Petre, Anita Bjork, Gunnar Bjornstrand, Inga Landgre, Jan Malmsjo, Frank Sundstrom, Eva Dahlbeck, Heinz Hopf, Hans Straat. Directed by Mai Zetterling.

STORY: Three young women await the arrival of babies in a Swedish hospital around

(*Continued on page* 5468)

ALPHABETICAL GUIDE TO 51 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455

B

BIBLE, THE—174m.—Fox 5458
BOLSHOI BALLET '67—75m.—Para. 5458

C

CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
CRAZY QUILT—75m.—Cont. 5465

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461

E

EL GRECO—95m.—20th-Fox 5455

F

FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GEORGY GIRL—100m.—Col. 5462

H

HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454

N

NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
NOT WITH MY WIFE, YOU DON'T!—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PROFESSIONALS, THE—117m.—Col. 5465

R

RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457

S

SECONDS—106m.—Para. 5455
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SPINOUT—95m.—MGM 5462
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463

W

WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

Loving Couples

(*Continued from page* 5467)

the time of World War I. While their backgrounds are different, their lives have touched. There is unhappy servant Gunnel Lindblom, who has conceived the child in anger with her husband, also a servant. There is 18-year-old Gio Petre, an aristocrat from a prominent family, who is expecting a child by an elderly lover unable to marry her. He was once the lover of her aunt, Anita Bjork. There is also Harriet Andersson, gay and irresponsible wife-model of homosexual artist Jan Malmjo, who has accepted money to marry her and cover the circumstance that the child is that of aristocratic lover Heinz Hopf. All three are attended by the same doctor, Gunnar Bjornstrand. The backgrounds of each are covered by flashbacks which take in early romances, an encounter with a Lesbian teacher at a girl's school, an an attempted seduction of an old man.

X-Ray: The lowering of moral standards in Sweden during the World War One period is analyzed via the references to three girls of different backgrounds. Stories and incidents are intertwined and so detailed that one occasionally gets sidetracked, but still interest is well enough maintained. Audience interest doesn't get much of a chance to wander because some of the sequences are a bit on the daring side, and the end result is best suitable for mature viewers even at the art spots. The performances are good, and former actress Mai Zetterling proves that she has the talent and qualifications to become a fine director. Production values are suitable. The screenplay is by Zetterling and David Hughes, based on the novel "The Misses Von Pahlen," by Agnes von Krusenstjerna.

Ad Lines: "A Daring Look At Swedish Society In Action"; "Three Girls And Their Romances."

Masculine Feminine

Drama
104M.

Royal Films
(French-made)
(English titles)

Estimate: Imported mish-mash for some of the art spots.

Cast: Jean Pierre Leaud, Chantal Goya, Catherine Isabelle Duport, Marlene Jobert, Michel Debord, Birger Malmsten, Eva Britt Strandberg. Written and directed by Jean-Luc Godard.

Story: Jean-Pierre Leaud serves his time in the army and thinks about looking for a job while making the acquaintance of young singer Chantel Goya. He seems to be a young Communist, and every once in a while, there is an anti-American outburst. At other times, he talks about making love, asks innumerable questions, and makes the acquaintance of other young people in a variety of places and under odd circumstances. There is a romance of sorts, but this is never satisfactorily resolved, with Leaud meeting death at the conclusion.

X-Ray: One gathers that new wave director Jean-Luc Godard has set out to shock viewers every time his so-called story sags, and some of the scenes are shocking; some are ridiculous; and some don't belong on the screen. Every once in a while, numbers and letters flash on screen presumably to break things up a bit as they don't seem to serve any other useful purpose. It's choppy going on screen as bits and pieces are thrown together, and yet there may be a thread of a story under it all somewhere. Some of the language and situations in among all the conversation are on the adult side, and it should be booked accordingly even in the art spots. A credit sheet claims that the on-screen mish mash is based on a story by Guy de Maupassant. The cast shows promise.

Ad Lines: "The World Of The Young"; "Whose Side Are You On? Sign Up For A New Experience."



EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

November 2, 1966 SECTION THREE
Vol. 76, No. 12

Exhibs Show Creativity In Backing Movie Month

ANYWHERE, U. S.—Exhibitors throughout the country are using creative ideas and maximum effort to insure the success of NATO "National Movie Month." The response to this industry-wide promotion has been tremendous. Here is a review of some of the promotion techniques being used by theatremen:

Sidney J. Cohen, president, Allied Theatres of N.Y. State, and chairman of the October campaign in the Buffalo and Albany areas, has appointed Gerald M. Westergren in charge of publicity and public relations for Movie Month in the Buffalo area. One of Westergren's first acts in behalf of Movie Month was to get Mayor Frank Sedita to issue a proclamation on Movie Month.

Alden W. Smith, Detroit area coordinator, has made arrangements with Bob Solomon and Shirley Fiorollo, Solomon Sales, to distribute a Movie Month kit to every exhibitor in the Detroit area. The kit contains a Technicolor trailer, one sheet, banner, pennants, and gummed labels to help publicize Movie Month. Smith also met with top newspaper executives from both the Detroit News and Free Press. The newspaper people promised they would help in every way possible. Radio and tv stations were also contacted, and all stations received the Movie Month promotion with great enthusiasm.

Pittsburgh area director George Stern, director of Allied Theatres of Western Pa., coordinated the Movie Month luncheon rally sponsored by Allied Motion Picture Theatre Owners of Western Pa., held at the Roosevelt Hotel, with 200 theatre owners, managers, and distributors attending. Joseph Feldman and Jacques Kahn, both former advertising managers for Stanley Warner Theatres, were speakers at the luncheon.

Veteran observers are tagging southern California's Movie Month campaign one of the most ambitious and inclusive ever staged there. Mayor Sam Yorty has proclaimed October "National Movie Month" at a City Hall ceremony attended by Debbie Reynolds and Rock Hudson, who were named by the regional committee to represent all segments of the industry. Robert W. Selig, Movie Month chairman, said that more than one million four-color tabloids, heralding the 14 pictures in October release, are going into southern California homes mostly via "slip-sheeting" arrangements made by exhibitor teams with daily and weekly newspapers.

The west coast committee also drew in advertising agency representatives of film companies. This "team" lined up 50 gratis 24-sheet boards, over 300 free radio spots, and numerous tv shows. Meanwhile, studio ad-pub toppers are having their "planters" hit colum-

(*Continued on page EX-800*)

"Wrong Box" Contest Features "Home Made" Campaign For Film



Sue Berent, dressed (to all appearances) in nothing but a box, recently strolled through Chicago's near North Side to bally Columbia's "The Wrong Box" at the Esquire.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor

Herb Kaplan, general manager and vice president, The Bay Harbor, "Rocking Chair" Theatre, Bay Harbor Islands, Florida, recently created a "home made" campaign for his showing of Columbia's "The Wrong Box."

A lobby stopper was a display consisting of a barrel and crate with legs hanging over the barrel and a realistic arm sticking out of the barrel's side—also inflated women's legs sticking out of the top of the crate. A National Screen Service standee stood along side.

A "Wrong Box" contest had six boxes placed on a table with slits in each box. For two weeks prior to playdate, patrons were advised about a contest. They had to fill out name and address and try to pick the wrong box, not the right box. Over 4,500 entries were received. First prize was a three-day holiday at a local hotel, all expenses paid. This was donated by the hotel in return for mention. The next 10 people received passes for two; and everybody who picked a "wrong box" received a small gift donated by a local merchant. People were intrigued by the unusual contest and the theatre picked up quite a mailing list.

Prior to playdate, 50 empty boxes were mailed to local columnists, etc., with a note

(*Continued on page EX-798*)



Herb Kaplan, general manager and vice-president, Bay Harbor, Bay Harbor Islands, Fla., and a theatre aide are seen beside the home made lobby display they created recently for Columbia's "The Wrong Box." Their "Pick The Wrong Box" contest was a tie-in with a local hotel.

British Showmanship

By Jock MacGregor

ABC Film Review's Contest which was discussed in MPE Exploitation (Sept. 21) whereby readers were invited to put in order the items of showmanship which make them want to see a movie was the subject of a foyer display for Albert E. Hallam at the ABC, Nuneaton. This incorporated various forms of publicity and was backed by slips on the front of house doors, slides on the screen and throwaways. He personally visited the editors of the two local papers. Both showed considerable interest in the promotion and used write-ups. The result was that the Review was sold out in half the normal time. In my previous write up I should have said that ABC Film Review has a circulation of nearly 300,000 instead of "readers" which surveys report exceed 1,000,000 monthly.

The ABC, Fulham Road, is a rather special theatre. It is one of ABC's two London pre-release theatres and this means that periodically movies have their first British showings there. It is also uniquely placed with Kensington which has the reputation for being snooty on one side and Fulham, which is traditionally inclined to be rough on the other. In consequence it would be hard to find a more mixed audience and manager Leslie Grou aims campaigns at both extremes. The highlight of his summer publicity drive he claims was the "Miss West London" contest run in conjunction with the Kensington News resulting in press breaks spotlighting the theatre, some front page, over eight weeks. Local actress, Diane Clare, headed the judging panel for the finals on the theatre stage. One of his earlier foyer displays has become a regular part of his decor and is periodically brought into support of some particular film. Over the years he has collected stills, portraits, posters and other publicity material. These he has had mounted and makes changes from time to time. They were brought very much to the fore for both "Inside Daisy Clover" and "The Oscar." The Kensington News carried a photo of Grou with his display and suggested that they are more closely studied by patrons than routine posters. It is good also to find a manager who does not mind recording publicity ideas which do not come off but go sour. For "Brothers Grimm" he invited Grimms in the London Directory to his opening night. Only one acknowledged but did not show encouraging him to comment that "Perhaps, there is something in a name!" In the clippings supporting the campaigns is a reflection of how cosmopolitan is his audience. It is the photo of the wife of a U.S. Navy man receiving the Booth Gin portable bar won in the national contest organized in connection with "Operation Crossbow."

The highlight of Colin Crosbie's campaign for "The Great Race" at the Odeon, Whalebone Lane, East London, was the drive of the Southend Austin 7 Club to the theatre some 30 miles—on the opening day. The vehicles were decorated and carried suitable credits. A good pictorial press resulted. A neat tie up was effected with Firestone Tyres which produced displays at six local stockists and 1000 leaflets for free.

No less than 2000 teenagers were twisting at the Mecca Ballroom when A. Wraith's "Modesty Blaise" girl, a member of the theatre staff, arrived to give free tickets as spot prizes to plug the booking at the Odeon, Leeds. She also attended factory canteens and distributed leaflets. . . . The Odeon, Reading, went western, when A. B. O'Ferrall played "Stagecoach." Staff wore western gear, a western equipment exhibition including two surreys was mounted in the circle foyer. On the Saturday prior to playdate two cowboys rode their horses around the auditorium during the break before the last house.

"Anything unusual happening in the Finsbury Park area can generally be traced back to the publicity endeavors of Walter Webb, manager of the Astoria," opens an article in North London suburban papers commenting on his street stunt of a mounted cowboy and an American sailor to plug the "Broken Lance"—"Enemy Below" double feature revival program.

Freddie Bower, used two attractive lasses in period costume, to tour the Kilburn districts, to plug "Viva Maria" at the State. . . . J. R. P. Lee, Odeon Leeds, sent two girls in can-can costume to the "Viva Maria" night at the Mecca Dance Hall when a contest was staged and VM cocktails served. . . . Girls played their part in Bryan Coppock's promotion for "The Silencers" at the Odeon Preston when a contest was staged at the Rank Ballroom to find a local Slaygirl. A similar contest for this film organized by J. E. Gower, Odeon, Sutton Coldfield, enabled a 16 year old who had been too young to enter the Carnival Queen contest still to ride in the carnival parade as the Slaygirl in a gaily decorated float. The local papers played up the Cinderella angle big with pictures and full credits. The Odeon was the focal point of the parade and the crowning of the carnival queen took place on the forecourt.

G. H. Shepheard, of the Odeon, York, is one of a growing band of managers who caters for minority tastes by staging periodic one day road shows of opera, ballet and class and through really studying their area and hunting out potential customers are registering excellent returns. His campaign reports are supported by differently colored marked maps showing his standard and "special performance" marketing areas and suggesting that he has seen army service. With the approval of the educational authorities who supplied names and addresses, he circulated all head teachers over a wide area suggesting parties for the matinee and offering special prices when he played "Aida." Next he found an enthusiastic ally in the secretary of the York Film Society who circulated 190 members and sent letters to music teachers, choir masters, dancing teachers. and musical societies. Stories were sent to newspapers over a wide area and an excellent response resulted. The take for the day totalled nearly $1000. Spurred by this success he followed a similar approach when he presented "The Bolshoi Ballet" which had played the town before, but augmented it to tie in with the York Festival. To cater for visitors special tastefully printed combined throwaway and postal booking form folders were produced. These were placed by eight principal hotels in all bedrooms, lounges and halls. They were also distributed by restaurants and hotels to patrons.

Weymouth's two Rank Theatres during the summer have played the two big musicals alternate weeks changing programs on Thursdays so that a visitor staying a week has the chance of seeing both plus a regular release.



Albert Hallams recently had this foyer display at the ABC Cinema, Nuneaton, England, on "The Daleks—Invasion Earth 2150 A.D."

'Paris' Travel Tie-in

Thomas Cook & Son, one of the world's leading travel agencies, is tieing-in with Paramount's "Is Paris Burning?" via an extensive in-store promotion for the motion picture, which will have its American premiere Nov. 9 at New York's Criterion Theatre.

Beginning with their main office on New York's busy Fifth Avenue, the Thomas Cook & Son Travel Service branches across the U.S. and Canada will devote their windows to "Is Paris Burning?" displays including both scene stills and scenic photographs as well as the film's advertising material.

Additionally, the travel agencies will display counter cards and reserved-seat mail order blanks on their premises.

"Wrong Box"

(*Continued from page EX-797*)

inside merely saying, "Oops! Sorry, we sent you the 'Wrong Box' (plus play date, etc.). Quite a few mentions resulted in the newspaper columns.

During the run, the box with legs hanging over the side was placed on top of a car which was properly bannered with signs; and drove throughout the county. Circulars were passed out at the same time.



A ride on an English bus through the heart of Dallas helped launch a recent screening of Paramount's "Alfie" for members of the Dallas Times-Herald news staff. The film will open in Dallas on Nov. 3 at the Cinemall, North Park.

"Grand Prix" In Photo Exhibit

NEW YORK—More than half of the motion picture stills currently on display in the Museum of Modern Art's photographic exhibit, "The Action Still," represent MGM productions. Devoted to the work of the film photographer, the exhibit highlights the forthcoming MGM-Cinerama roadshow attraction "Grand Prix," which has more stills in the display than any other film and is the only one exhibited in color.

The "Grand Prix" photographs also footnote the Museum's exhibition on the first floor, "The Racing Car: Toward A Rational Automobile," in which an actual Grand Prix winner is shown. Of the 20 motion pictures used for the exhibit, 10 are MGM releases. These range from the original "Ben Hur," to "Grand Prix," including "North By Northwest," "Gone With The Wind," "Boom Town," "Singing In The Rain," "The Unsinkable Molly Brown," "The Wonderful World of the Brothers Grimm," "How The West Was Won," and "Dr. Zhivago." The exhibit, in the Museum Auditorium Gallery, runs through December 15.

"Grand Prix," a John Frankenheimer-Edward Lewis production, will have its gala world premiere on December 21 at the Warner Cinerama Theatre for the benefit of the March of Dimes.

Analysing "Buddwing"

A recent screening of MGM's "Mister Buddwing" was held for 30 graduate students of the University of Detroit. Present was radio commentator Bob King. After the screening, the head of the psychology department selected five students to appear on the Bob King Show over WJBK to discuss amnesia, its effects and causes, using "Mister Buddwing" as the case example. Pocket Books in Detroit has also contributed a quantity of the "Buddwing" paperbacks for use in a radio contest. The Luddington News Company is utilizing 20 truck banners and is distributing 10,000 bookmarks using copy from the picture heralding "Read the Book—See the Movie."

Ballet Kit In Library

Paramount Pictures' complete advertising-publicity kit for "Bolshoi Ballet 67" has been placed in the permanent collection of the Library and Museum of the Performing Arts at New York's Lincoln Center.

The brochure and poster of the film are on display on the Library's main bulletin board while the film's glossy photos have been placed in the Iconography file. The film's production material is now part of the Library's clipping file and the Command Classics original soundtrack recording has been placed in the Rodgers and Hammerstein Archives of Recorded Sound where it will be available to the public for listening.

Balloons For "Wednesday"

Because balloons figure importantly in the story of "Any Wednesday," 50,000 were distributed throughout New York to help publicize the world premiere engagement of the Warner Bros. motion picture comedy at Radio City Music Hall.

"Happiness is a room full of balloons," says Jane Fonda in the Technicolor film version of Muriel Resnik's Broadway stage hit — so Warner Bros. will be trying to fill the city with happiness.

Several Inexpensive Stunts Sell "A Thousand Clowns" In Texas



Trans-Texas' Fine Arts, Denton, Tex., recently sponsored this unique promotion for United Artists' "A Thousand Clowns." Eleven teenagers packed in a small Volkswagen with a banner attracted the desired attention as they toured shopping centers, the college campus, etc.

Mrs. Geneva Wood, manager, Trans-Texas' Fine Arts, Denton, Texas, capably assisted by student assistant manager Larry Barr recently kicked off National Movie Month with United Artists' "A Thousand Clowns."

They used two stunts which couldn't fail to attract attention. First, a one-sheet was made into a cardboard jigsaw puzzle, then a full-fledged clown pulled a small red wagon around town, college campus and shopping centers with the puzzle in it. The wagon had sideboard signs which stated: "Work the puzzle for a free pass to see "A Thousand Clowns." Now showing at Fine Arts Theatre." Some found the puzzle hard to work, others found it easy, but lots of people tried their hands at it and were rewarded with passes as long as the passes lasted, and they completed the puzzle.

The most effective stunt, resulting in a four column picture and write up in the local paper, was a Volkswagen full of teenagers. Eleven teenagers were packed into a Volkswagen on Saturday during the run of the picture, and they toured the shopping centers, college campus and downtown Denton. Every few minutes when they had people curious, they would stop and start climbing out of the car—one at a time. The last two out unrolled a banner which read:

"Sooner or later you'll fall in love with 'A Thousand Clowns'! Make it sooner during National Movie Month at the Fine Arts Theatre."

A most successful advertising campaign brought out lots of curious people to see "A Thousand Clowns."

Spook-Tacular At The Oasis

The Brotman and Sherman Oasis Drive-in, Chicago, was the scene of a giant Halloween spook-tacular.

Live gorillas, Frankenstein, the Headless Man, flying bats and walking skeletons greeted the brave-of-heart patrons as they drive into the theatre and ventured on its grounds.

To add extra fun and excitement to the evening, the driver of every 13th car was admitted free; also, the driver of every car with 13 in the license was admitted free; and the occupants of every car with a live black cat were admitted free.

On screen were three technicolor chillers.

The highlight of the evening was a breath-taking "Invasion from Mars," an actual aerial attack over the Oasis conducted by ghosts and weird creatures.



Soupy Sales and Beverly Adams, stars of Columbia's "Birds Do It," recently acted as guest hosts on the "Wing Ding" teenage show on Washington's WDCA-TV as part of the overall tie-up with the station to promote the local premiere of the film. They are seen being interviewed by "Wing Ding" emcee Kerby Scott during a tour of the Washington area, where they made appearances in 15 theatres playing "Birds Do It."

"The Swinger" Paperback

The motion picture edition of "The Swinger" is now being distributed in thousands of book stores throughout the country backing the Thanksgiving holiday release of the Paramount Picture.

Paramount field men across the country and local representatives of the Dell Publishing Co., publishers of the soft-cover book, are cooperating on all local level film-and-book promotions designed to draw extra attention to the movie's openings around the country.

The motion picture edition has extensive photographs from the film on both the front and back covers emphasizing stars Ann-Margret and Tony Franciosa.

Presley A Go-Go

Scranton and Wilkes-Barre will have identical MGM "Spinout" exploitation campaigns. In both theatres, the Strand and the Paramount, a rock and roll band will have a session in the lobbies on the Saturday afternoon of the engagement. These sessions will be given publicity on radio for five days in advance. A juke box will also be in each theatre, filled with Presley records, including those from the film. Passersby will be encouraged to play the favorite recordings by Elvis. In both cities, tie-ins have been arranged wherein disc jockeys will plug the songs from the picture, and music stores will set up window displays.

Next Week's Show—NOW!

You have poster art and, perhaps, some stills in your lobby and you have a trailer on the screen but what else are you doing to tell your audiences about next week's attraction . . . Now? Specifically, what are you doing to make this week's audience remember, and want to talk about, what's coming up?

With children, it's comparatively easy. At your weekly matinee shows for children, try to give away—to every child, or as prizes in a drawing—some small gift that calls attention to the attraction for the following Saturday, or whenever. Drawing might be a "gimmicked-up" affair, using ticket stubs.

Youngsters are taught to hold on to their stubs and, if their numbers are called, receive prizes suggestive of films in the immediate future. In the process of distributing these prizes, theatre manager can ad lib his own reminders, as well. Prizes? The coloring-books and story books which may be found in every variety store, with The Three Stooges, Mary Poppins, Yogi Bear, Tarzan, etc. would do fine. A picture title or theme might suggest a novelty item, also available from a chain or variety store; or the suggestion might be found in the pressbook.

Promotions of this kind not only give the youngsters something—the prize itself—but something to talk about . . . and something to look forward to: next week.

What about the adults? They're in the theatre, or on the way in, and they don't need to be sold on your current attraction. Wherever possible, sell them on the next one . . . with, of course, a little more sophistication. An occasional gift to women of a promoted phial of perfume, an orchid or similar "romance" item can be a gratifying act indeed; gratifying, that is, at the boxoffice the following week when you play that "greatest romance of all time" film.

—Reprinted from The Merchandiser of The National Association of Theatre Owners.

Exhibs

(*Continued from page EX-797*)

nists, interviews, tags and every other source of promotion, Selig said. Even the Dodgers' Walter O'Malley cooperated during crucial Pittsburgh series by flashing repeatedly a salute to Movie Month.

M-G-M, whose "Mr. Buddwing" is one of the Movie Month releases, has arranged open-end interviews with stars James Garner and Suzanne Pleshette, and producer-director Delbert Mann. Prepared for local radio use, spots should score well. Also available are 60-second and 20-second television trailers.

Jack Armstrong, president of the Armstrong circuit of theatres has outlined to his managers steps that should be taken in promoting Movie Month. Every town in the circuit will be thoroughly covered with herald distribution. Special ad borders and slugs are being created for newspaper use. To give the Movie Month push real importance, Armstrong has retained the services of Thad Hauschild, theatrical advertising and public relations specialist, who will work with, and assist each manager in every town throughout the circuit. A Movie Month ad-pub contest has been initiated to spark the circuit managers to extend even greater efforts. The Armstrong contest will run through the month of October and is applicable to all promotions, exploitation and advertising relative to all programs booked during October, not only those of Movie Month. First prize will be $250 U.S. Bond.

SAN ANTONIO—Mayor W. W. McAllister has signed a proclamation declaring October "Movie Month" in San Antonio.

The proclamation pays tribute to all the employees in the American film industry and to moviegoers everywhere.

Present at the signing were three officials of the South Texas Motion Picture Exhibitors Association—Gene T. Cole, president, and Tom Powers and Bill Rau, directors. Cole is also city manager of the Gulf State Theatres, Power city manager for Cinema Art Theatres, and Rau owner of the Alamo Booking Service and two local drive-in theatres.

The proclamation urges that for Movie Month "all citizens of the community share in the enjoyment thereof, along with the millions of other moviegoers of these United States of America, who also will be participating in a National Movie Month.

"The movies have been and continue to be an outstanding means of enlightening and educating, not only the people of our country and of our community, but have also carried the American ideal to all nations of the earth," the local proclamation read.

Texas Gov. John Connally has also placed his endorsement on the observance by an official memorandum proclaiming October as "Movie Month in Texas." The Governor's proclamation saluted the "hundreds of men and women who maintain motion picture theatres and handle distribution of films in cities and towns all over the state." He urged all Texans to take advantage of the festival of entertainment that will be available during this month.

'Boat' Sails On

A tie-in with KVOX radio and the extensive Piggly-Wiggly supermarket chain resulted in an exhaustive exploitation campaign for MGM's "The Glass Bottom Boat" engagement at the Fargo Theatre in Fargo, North Dakota. A 65-inch newspaper campaign was augmented by 300-line cuts in three Wiggly ads. Three separate sets of radio announcements heralded the contest, which offered a Glasshopper boat and 100 guest tickets in prizes. Winners were announced daily over KVOX for a week's duration. 50 spots were purchased by the theatre and many more spots came gratis from the station, plugging their contest, plus an additional number from the Piggly Wiggly stores. Television time over KTHI ran from the Sunday in advance and the station also aired the two boat promo trailers. The boat was first displayed at the theatre and then moved to the Wiggly store. Special 30 × 40 displays were set up with stills at the four Wiggly outlets. When the results came in, the theatre reported that the film was the biggest attraction of the summer, and the 2nd biggest boxoffice hit of the year.

Life Boosts "Grand Prix"

NEW YORK—A comprehensive five-page photographic and editorial layout is devoted to Metro-Goldwyn-Mayer's Cinerama roadshow production "Grand Prix" in the Oct. 28 issue of Life Magazine. Highlighted by a startling, double-page full color photograph showing James Garner rounding the dangerous banking curve at Monza, Italy, the article contains four additional color shots and three black and white photographs within the colorful text piece written by assistant managing editor Hugh Moffett.

Anti-TV Ad Copy

Ernie Grecula, Art Cinema, Hartford, Conn., recently ran a tag line at the bottom of his regular newspaper ad which was a good example of anti-television copy and which might be well used by others.

The copy read: "SO . . . Sold? NO? Still rather stay home with the stale old commercial grinder-outers? Still hypnotized by that square glass eye? Listen, what do you want to do, baby—wind up as some kind of anti-social nut, for goodness sake?"

For Theatre-

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising).

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

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PHOTO BLOWUPS. Fast nation-wide service since 1899. Quality, low prices. Price list on request. STITES PORTRAIT CO., Shelbyville, Indiana.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE—RECREATION AREA

FOR SALE: A nice family business in beautiful hunting and fishing country, Modern Theatre, 6 A.M.F. automatic, modern Bowling Lanes, special pool and game area, snack-bar with booths to seat 70 people, all under one roof. 2 large parking lots, room to park 500 cars at the doors. Doing fine business for 17 years same owner. Owner retiring. H. TY ZEIGLER, Ickesburg, Penna., Perry County.

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COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

FOR SALE: 700 Rebuilt American spring back chairs. Like new. Good sizes: 20's and 21's. For pitched floor. $10.00 F.O.B. Scranton, Pa. JOHN A. MORAN CHAIR CO., Mears Bldg., P.O. Box 624. Telephone 717-342-7517.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

YOUR NEW 1967 BOOKING CALENDAR

Will be mailed to you with your copy of the Nov. 16th M. P. EXHIBITOR. If you need more calendars, send 10¢ for each.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST and general small theatre maintenance man wanted. Work in two small-town South Carolina theatres. Pleasant communities. Excellent fringe benefits. No drinkers. References required. **BOX A1026, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER. Top showman, excellent background. Trade my 17 years know how in promotion and gross building for good salary and participation. Prefer independent operation, California. **BOX B1026, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

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MANAGERS (Indoor and drive-in) want to work with: 1. Best east coast independent circuit. 2. For good salary and finest, fully company paid insurance and pension plans. 3. Finest opportunity for future. Write or call BUDCO, INC., 423 N. Main St., Doylestown, Pa. 18901, 215-348-9060. (112)

MANAGER, presently employed. Top promoter. Excellent reputation and background. 18 years experience. Trade my talents to appreciative company for something besides promises. Los Angeles area. **BOX A1019, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to— **The A—MAN Corner** { Motion Picture Exhibitor 317 N. Broad St., Phila., Pa. 19107

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CIRCULATION DEPARTMENT

317 N. Broad St., Phila., Pa. 19107

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When "3 ON A COUCH" was released we had 71 trailer prints working. Now we have 63 working and eight missing. That's not good for our business - or yours.

If every exhibitor returned every trailer print promptly, it would mean more than $100,000 savings to us - and fewer broken hearts among our customers.

NATIONAL SCREEN SERVICE. 1600 BROADWAY. N.Y.C. AND 18 BRANCHES THROUGHOUT THE COUNTRY.

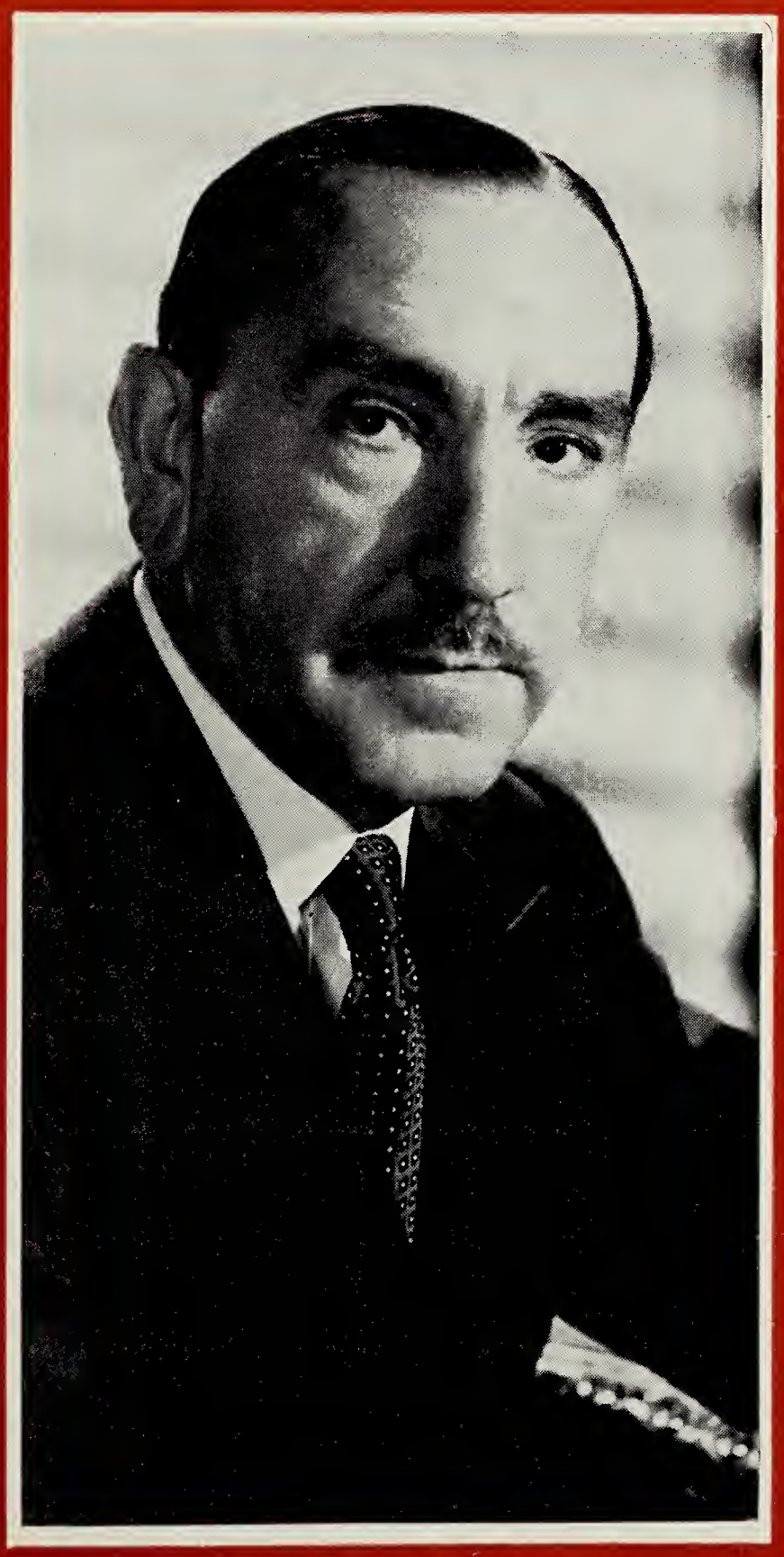
MOTION PICTURE

EXHIBITOR

NOV. 9, 1966

Volume 76 Number 13

IN TWO SECTIONS • THIS IS SECTION ONE



Indiana Unit Ends NATO "Vacation"

(See page 8)

UA, NATO Solve Heater Problem

(See Page 10)

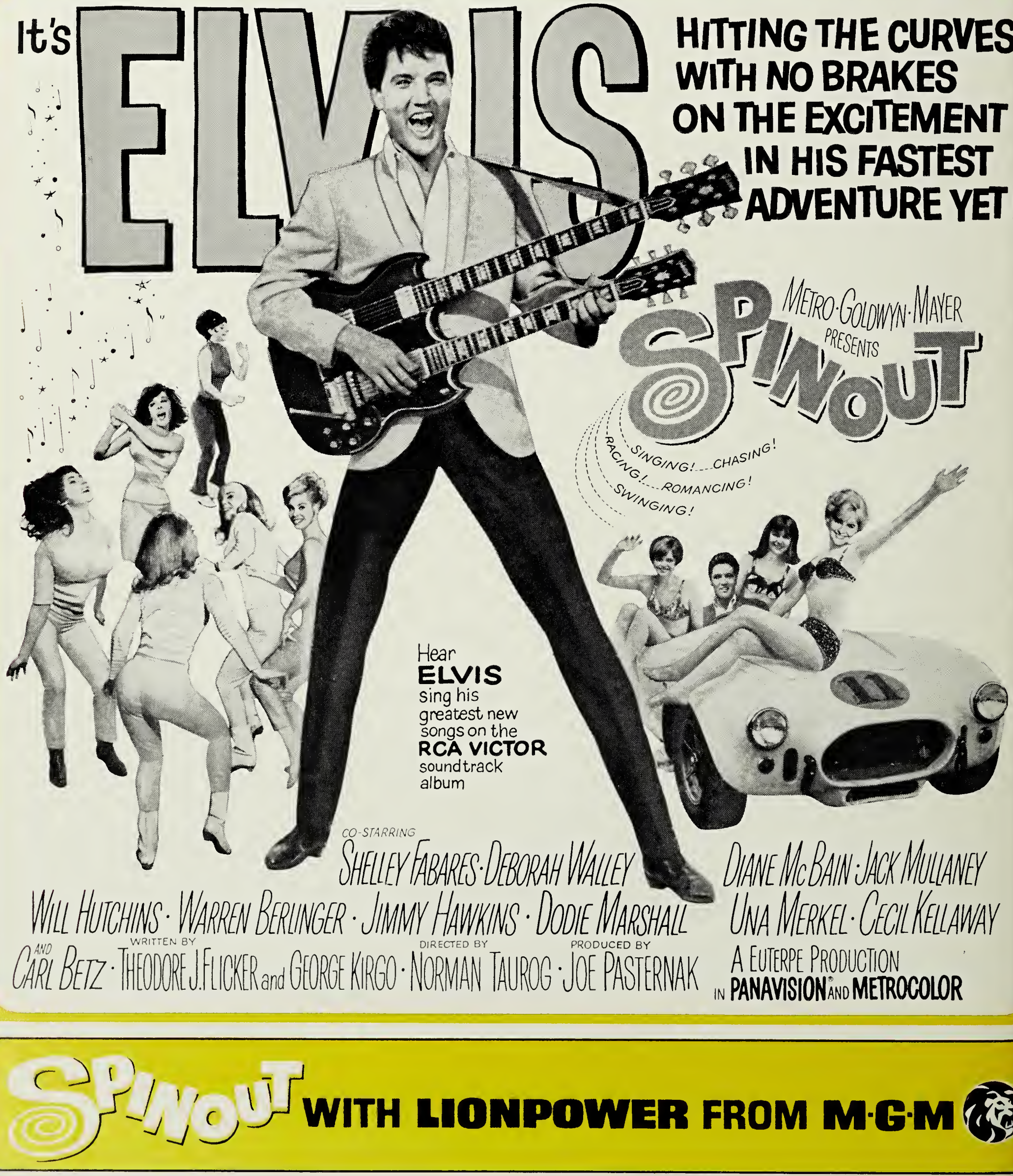
Robert Clark, M.A., LL.B., deputy chairman and newly appointed chief executive of Associated British Picture Corporation, is also president of the British Film Producers Association. Associated British Cinemas operates 270 theatres throughout Britain.

MOVIE MONTH ENDS WITH A WHIMPER • • • see editorial—page 3

ELVIS SWINGS IN FOR THANKSGIVING!

It's **ELVIS**

HITTING THE CURVES WITH NO BRAKES ON THE EXCITEMENT IN HIS FASTEST ADVENTURE YET!



METRO-GOLDWYN-MAYER PRESENTS

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Hear **ELVIS** sing his greatest new songs on the **RCA VICTOR** soundtrack album

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MOTION PICTURE EXHIBITOR

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 13 November 9, 1966 Our 48th Year

MOVIE MONTH ENDS WITH A WHIMPER

National Movie Month has come and gone. It may have been October, but Movie Month behaved more like March—it came in like a lion and went out like a lamb. No one expected that NATO's brainchild would immediately captivate the American public and fill theatre seats from coast to coast. A great many people inside the industry, however, had the right to expect more from Movie Month than they got. The American public and the motion picture industry's image were short-changed—and the fault rests with both distribution and exhibition.

It takes a long time and a lot of sweat to build an event like National Movie Month into something the public will take seriously. It can't be done overnight, and that is why we feel that the relatively poor results from this first experiment should not detract from Movie Month, 1967. That would be a great shame.

In addition to time and sweat, Movie Month needs quality features, and they were in very short supply this October of 1966. Intelligent promotion is another prerequisite for an experiment like Movie Month, and we really don't think the event was promoted intelligently by either distributors or exhibitors.

With the exception of a few circuits, exhibition generally ignored Movie Month. Under such conditions, one can hardly blame their patrons for ignoring it too. We saw little or no sign of special mentions in newspaper ads (again with certain exceptions), lobby and front of theatre displays, special trailers, etc. We saw little or no sign that distribution was at all interested in backing up its October playdates with any special material designed for theatre use.

All in all, Movie Month was treated rather shabbily by the motion picture industry, and theatres were treated rather shabbily by patrons, who stayed away in droves throughout October. Ironically, the biggest news made during Movie Month was made by a motion picture, "THE BRIDGE ON THE RIVER KWAI." Unfortunately for exhibition, it was shown on television and not in theatres and served as just another good reason for people to stay away from theatres. While the picture was shown on Sept. 25, a few days before Movie Month officially opened, its impact was felt all through Movie Month. Also ironically, Movie Month was filled with announcements by television networks and motion picture companies of multimillion dollar deals sending more and more high-powered film entertainment to the small screen. There is no way to stop the flow of film hits of recent vintage to television. There is no use crying about it. If theatres are to compete effectively for their share of the entertainment-minded public, they must be provided with first class features and promote them in a first-class manner.

For this reason, NATO is to be commended for inventing Movie Month. The fact that it was misused is not NATO's fault, but rather the fault of industryites who seem to prefer talk to action on their own behalf.

We look forward to Movie Month, 1967. We are glad that NATO is planning for it now. We certainly hope they can shake loose from distribution enough quality film fare to make next October the exciting and successful month it should be. Movie Month must not be simply a catch phrase accompanied by the same kind of tired features made available to theatres in any "orphan" period. It can and must be something special to exhibitor and distributor alike. It can and must be an occasion to make all the noise possible at the local level in support of quality motion pictures and quality theatres.

We are reminded of Paramount Week, which used to be very important to the film company and participating exhibitors each Labor Day. There was plenty of cooperation until the quality of available films deteriorated. Then Paramount Week meant nothing to exhibitors and the public alike. Without the product, the hoopla means nothing.

Movie Month, 1966, was a bit of a bust, but so are many other things in their infancy. Now it's time to grow up.

THERE IS STILL HOPE

In 1964, the British Monopolies Commission decided to undertake an investigation of trade practices in the motion picture industry. Last week, they issued their report, details of which can be found elsewhere in this issue.

There is still hope for the motion picture industry in the U.S. Many moons ago, exhibition presented a list of grievances to the Department of Justice, with blind bidding at the top. We still await word on whether or not they will ever reach a decision. Instead, we hear about how understaffed they are and how they really would like to help, but not now.

Maybe exhibitors should take their complaints across the ocean. At least, the English seem to follow through on these matters. It took them two years, but they produced. If only our investigators could work with the same speed.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

American International Pictures' receptionist **Phyllis Gometz** was married to **Barry Sandor Manning** in Brooklyn, N.Y. Manning is in advertising.

Obituaries

Harry Biancamano, 69, stagehand for more than 40 years at the Bushnell Memorial and Parsons Theatres, Hartford, Conn., prior to retiring, died.

Pete Harrison, 86, owner-publisher of the film trade weekly Harrison's Reports from 1919 to 1959, died in Salonika, Greece. Harrison, whose real name was Pietro Spillios, was a native of Salonika and had been visiting there for the past three months.

Mrs. Emilia B. Rossi, 85, a popular figure on Albany's film row and with homes in Schroon Lake, N.Y., and Hoboken, N.J., died. She was the mother of **Charles, Stephen and John Rossi,** owners and operators of theatres in Schroon Lake, Greenwich, and Crown Point, N.Y., and she was associated with them. She was a Gold Star Mother to **Joseph Rossi,** who was on leave from his post with Stanley Warner Theatres in New Jersey at the time of his death in Germany.

FCC Enters Col. Battle

NEW YORK—The Federal Communications Commission has advised dissident stockholders of Columbia Pictures Corporation that it would violate federal law if they gained control of the company without FCC approval.

An attorney for Columbia said that the FCC "in effect confirms" the position Columbia took in a recent suit against attorney Milton S. Gould's clients and others who claim ownership totaling more than half of Columbia's stock. The suit is based on the ownership, under licenses from the FCC, of three television stations by Screen Gems, Inc., 89 per cent owned subsidiary of Columbia.

The FCC opinion, signed by secretary Ben F. Waple, said, "An agreement among stockholders whose holdings total more than 50 per cent of voting stock to act in concert through specified representatives to exercise control of the company would prima facie constitute a change in control of broadcast licenses issued pursuant to the Communications Act of 1934. Such control may not, under Section 310B of the Communications Act, be transferred without the prior written consent of the Commission, obtained pursuant to an application therefor.

"You are requested, therefore, to submit immediately a complete report respecting this entire matter and copies of all agreements, if any . . . between the (stockholder) groups acting in privity. All oral agreements, if any, should be reduced to writing and filed."

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 7

Film-Makers Considering Exodus From Hollywood?

By MARK GIBBONS

HOLLYWOOD—Another event which lends credence to the rumors that MGM and 20th Century-Fox are contemplating taking their movie making operations elsewhere, maybe New York, popped up again last week. The two major flicker factories, as we reported in MOTION PICTURE EXHIBITOR on Oct. 16, are bordered by high tax property and hemmed in by the residential squeeze, to say nothing of the continual battle with the zoning laws. Now comes another headache for Fox and Metro.

A group of West Los Angeles homeowners, piqued about helicopters rushing film from Fox's outdoor Malibu lots to the studio, desperately campaigned against the granting of a Fox heliport permit. They lost. They appealed and lost again. Now they are taking their squawk into Superior Court. They filed a suit against Fox aimed at closing down the heliport. They complain the whirlybirds shake their homes, disturb their sleep, and make it difficult to converse or listen to television.

The Beverly Hills school district and the city of Beverly Hills joined in the homeowners Superior Court suit against Fox by affirming that the choppers are disturbing teaching and classwork at Beverly Hills high school and El Rodeo elementary school. The suit also alleges the plaintiffs are nervous and fearful of crashes. It was not noted in the suit that upwards of 300 jet and prop jobs, to say nothing of the sonic booms from military aircraft, sweep across the same area daily. The Fox helicopters make a maximum of less than 10 daily trips and all in daylight, not sleeping time.

Superior Judge Ralph H. Nutter will hold a preliminary hearing on a preliminary injunction to shut down the Fox heliport. The suit charges the "nuisance" created by the helicopters is in violation of a Beverly Hills municipal code. Date for the hearing has been set for Nov. 18.

Meanwhile, back at Los Angeles city hall, a special council committee is striving to come up with a plan to build a motion picture complex as an "all under one roof" center as a lure for all motion picture studios to think twice before they decide to move elsewhere.

AJC Honors Sol Lesser

BEVERLY HILLS—Sol Lesser, pioneer motion picture producer, received the Human Relations Award of the Los Angeles chapter of the national American Jewish Committee for "contributing to civic and religious causes."

The movie maker, who was one of the founders of the AJC chapter more than 20 years ago, was the guest of honor at a banquet in the Beverly Hills Hotel.

BROADWAY GROSSES

"Professionals" Sets Record Pace

NEW YORK—A fine opening for Columbia's "The Professionals" at the Victoria, which topped a house record on its first five days, and the Election Day holiday boosted the grosses generally in the Broadway first runs. Some of the hard ticket theatres scheduled an extra performance to take advantage of the holiday.

"ANY WEDNESDAY" (Warners). Radio City Music Hall, with usual stage show, did $90,000 on Thursday through Sunday, with the fourth and final week sure to top $140,000.

"HAWAII" (United Artists). DeMille was still capacity with the fourth week of 10 performances doing $48,723.

"THE BIBLE" (20th-Fox). Loew's State had $63,000 for 11 performances.

"DR. ZHIVAGO" (MGM). Capitol garnered $24,000 for the 46th week of 11 showings.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $30,000 for the 88th week.

"THE FORTUNE COOKIE" (United Artists). Astor announced $13,000 for the third week.

"THE PROFESSIONALS" (Columbia). Victoria established a $45,917 house record for the first five days, with the first week moving toward $55,000.

"WHO'S AFRAID OF VIRGINIA WOOLF?" (Warners). Criterion had $10,700 for the last four days of the 20th week.

"THE LIQUIDATOR" (MGM). Warner did $25,000 on the second week.

"ALFIE" (Paramount). New Embassy did $15,000 on the 11th week.

PETE HARRISON

Pete Harrison was a good friend and a good man. Throughout his life, he fought as hard as he could for the motion picture industry. The industry was his life, and he gave it a great deal more through the years than he received from it.

Pete died in his beloved Greece, still active on writing projects to the very end. In recent years, Pete needed help, and we were proud to initiate an appeal in his behalf. The industry owed him a great deal more.

He died in debt. The amount, while relatively modest, is enough to exert considerable pressure on his surviving relatives, and we feel that it would be fitting if voluntary contributions from individuals who remember Pete fondly could lessen that burden somewhat. Any funds sent to this publication for that purpose will be forwarded to Pete's family.

We owe Pete Harrison that much, at least.

JAY EMANUEL



is a new holiday.

Paramount Day.

...and you're the first to celebrate it!..

Nov. 15

at 10:30 a.m.

Mr. Exhibitor, you are invited to a private cross-country screening of two Paramount blockbusters

HARRY "IPCRESS FILE" PALMER DIDN'T KNOW WHOSE FUNERAL IT WOULD BE.
HE JUST HOPED IT WOULDN'T BE HIS...



PARAMOUNT PICTURES presents A HARRY SALTZMAN Production

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Funeral in Berlin

ALSO STARRING
PAUL HUBSCHMID · OSCAR HOMOLKA
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EVA RENZI

Produced by CHARLES KASHER · Directed by GUY HAMILTON · Screenplay by EVAN JONES
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for the coming year. Both on the same day! Get in touch with your Paramount man for details.

Nov. 15

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HOWARD HAWKS
PRESENTS

JOHN WAYNE
is the gunfighter.

ROBERT MITCHUM
is the sheriff.



IN EL DORADO
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CO-STARRING
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BASED ON THE NOVEL "THE STARS IN THEIR COURSES" BY HARRY BROWN · DIRECTED AND PRODUCED BY HOWARD HAWKS · MUSIC SCORED BY NELSON RIDDLE

A PARAMOUNT PICTURE

Indiana Unit Ends NATO Vacation

Lochry, Rembusch Join NATO Board Of Directors; Corwin Spurs Campaign To Fight Daylight Time

MEMPHIS—News that the Theatre Owners of Indiana had voted to end their "membership vacation" from the National Association of Theatre Owners was disclosed by Sherrill C. Corwin, president of NATO, in his keynote speech to the annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee.

Corwin said, "It gives me great pleasure to report a further cementing of the unity that is NATO's. Shortly before my departure from the west coast, I received a telephone call from my good friend, Richard Lochry, president of the Theatre Owners of Indiana, advising me and, through me, the directors of NATO that at a board meeting the directors of his Indiana association had voted unanimously to end its 'vacation of membership' from NATO, and, that effective immediately, they would resume active participation in our organization."

The NATO leader revealed that members of the Indiana group had met with him informally in New York during the September convention to discuss their return to "full-time" membership, and that there had been subsequent discussions.

"It is indeed good news that the differences which caused this temporary schism have been resolved," Corwin said, and continued, "once again NATO can boast of representing every regional unit in America." He said that in addition to Richard Lochry's position on NATO's board of directors, veteran theatre owner Truman Rembusch has accepted an invitation to serve as a director-at-large and that leaders of the Indiana unit will be invited to lend their abilities and talents to various NATO committees. "We welcome them wholeheartedly to deliberate with us in the many areas that require total exhibitor unity."

Lochry has invited Corwin to address the annual convention of Theatre Owners of Indiana Nov. 22 in Indianapolis, and NATO's president hopes to be on hand. It will be a tight schedule, however, as he is set to deliver one of the key speeches the previous evening at the Motion Picture Pioneers dinner in New York honoring William Forman.

In his Memphis talk, Corwin devoted considerable attention to a matter of deep concern to the tri-state theatre owners—the campaign against compulsory Daylight Savings Time. He re-stated the goal of the exhibitors to persuade their state legislatures to enact laws retaining their present Standard Time. This must be done before April 1, 1967, or the new federal law goes into effect automatically. Corwin called for all-out action and suggested that the anti-tax fight booklet prepared by the Southern California Theatre Owners Association, detailing their campaign against the proposed Los Angeles admissions tax in August, might provide helpful leads on methods of opposing the "manipulation of time" to the detriment of many. Particularly pertinent, he felt, was the emphasis S.C.T.O.A. had placed on arousing the public and getting vast numbers of signatures on petitions, as well as asking every employee of every theatre to personally write, wire, or phone his elected representative.

Corwin reiterated his call for fiscal responsibility on the part of NATO's regional units, which he discussed at the national convention in New York. He pointed out that an infinitesmal part of the theatre owners' weekly gross, properly allocated, would provide the funds that are needed at both the local and national levels. He told the assembled showmen, "NATO has certain well-defined responsibilities to represent you wherever necessary and whenever necessary without having to worry whether it can subsidize the activities with which your leadership has been charged."

Corwin, who earlier disclosed the settlement of the dispute with United Artists over the latter's new sales contract, again lauded the distribution company for its "understanding of theatre owners' problems" and said he felt that the resolution was a giant step forward to correct by consultation whatever differences of opinion may arise.

He continued to attack blind bidding, saying, "No company will ever convince us that they have to fill their Easter playing time six months in advance, to protect themselves against their competition, if their competition isn't permitted to do the very same thing. We will continue our efforts to convince the Justice Department that this matter must be resolved immediately."

The NATO president was introduced to the convention by J. T. Hitt, president of Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee. The delegates were welcomed by Mayor William B. Ingram, Jr. of Memphis.

N. Y. Allied Considers Name Change To NATO

BUFFALO—Sidney J. Cohen, Allied Theatres of New York State, Inc., at a meeting of the organization's board of directors, appointed a committee to check with state exhibitor body's attorneys with reference to changing the name of N. Y. Allied to conform with a suggestion made by Sherrill C. Corwin, president of NATO. The suggestion was to eliminate the word Allied from the various state exhibitor bodies that were members of NATO and probably adopt a name such as New York State Branch of the National Association of Theatre Owners.

Soviet "Hamlet" Honored

SAN FRANCISCO—Winner of the top David O. Selznick memorial Golden Laurel Award for the best film at the San Francisco Film Festival was the Russian-made "Hamlet," directed by Grigori Kozintsev, with Innokenti Smoktunovski in the title role. On hand to accept the award was cultural attache to the USSR Embassy in Washington, Valentin Kamenev.

Receiving Silver Laurel awards were "The Gospel According To St. Matthew," Italian; "Masculine Feminine," French; "The Shop On Main Street," Czechoslovakian; and "Le Bonheur," French.

Golden Laurel trophies were awarded to Mexican director Luis Bunuel and Japanese actor Toshiro Mifune.

Fox Sues To Keep "Sound" In Phila. First-Run

PHILADELPHIA—Suit was filed in Common Pleas Court by 20th Century-Fox against William Goldman Theatres, seeking an injunction to prevent Goldman's Midtown from terminating the run of "The Sound Of Music."

The complaint charges that the Midtown intended to close the long-running film Nov. 15, after a record-breaking run of 88 weeks. Under the terms of a contract, the suit states, Goldman may terminate only if for three consecutive weeks the gross receipts should be less than $7,615 in each of the three weeks. Excluded are the three weeks before Christmas, the three weeks before Easter, and the first three weeks in May.

The suit states the gross receipts have exceeded the minimum figure, with the week of Oct. 11 being the lowest, $8,233. The 84th week, Oct. 25, showed receipts of $9,060, the suit states.

20th Century-Fox claims that if the showing is terminated, it will be deprived of the benefits of "prime playing time" of Thanksgiving, Christmas, and New Year's holiday seasons. The firm will be unable to license the exhibition of "The Sound Of Music" in other theatres on a reserved seat basis, and other exhibitors will be encouraged to break similar contracts.

An injunction is asked to prevent the termination other than in accordance with the contract. Judge Edmund B. Spaeth, Jr., set Nov. 10 for hearing.

Paramount's "Alfie" has been announced as the incoming attraction.

Century Says "Thanks"

NEW YORK—The Century theatre circuit, which was recently acclaimed for its record-setting Will Rogers audience collections, has set a new first by following through with a novel "thank-you" to their patrons. Shortly after the outstanding contributions were announced, Century vice-president Martin Newman, and Melvin Aronson, Century executive in charge of the Will Rogers campaign, placed a paragraph of acknowledgement in all Century ads.

The following copy used by Century is recommended by the Will Rogers committee for use by other theatres, who foresee future occasions to solicit contributions from their patrons: "We wish to express our appreciation to the many patrons who contributed so generously to the Will Rogers and O'Donnell Memorial Research Laboratories—The Management."

Corwin, Polon Chair Dinner

NEW YORK—Sherrill Corwin, president, National Association of Theatre Owners, and Matthew Polon, president, RKO Theatres, will serve as exhibitor chairmen for the International Film Awards Dinner, according to Joseph E. Levine, dinner chairman.

The IFIDA Awards to the best foreign films will be presented at the dinner-dance on Jan. 20, 1967, in the Imperial Ballroom of the Hotel Americana.

First Fox Sales Trainees Convene At Home Office

NEW YORK—The first sales trainee class in the history of the motion picture industry has convened at the 20th Century-Fox home office. Eleven carefully selected and screened trainees attend the class, which marks the formal beginning of 20th-Fox's development program designed to recruit and train young salesmen to function in the world of modern film distribution.

Joseph M. Sugar, 20th-Fox vice-president in charge of domestic sales, addressed the first class, conducted by Abe Dickstein, assistant general sales manager and director of the training program. Clifford Bleeth, company personnel manager and registrar of the school, was also on hand.

Sales trainees accepted for the program and attending are Christopher G. Berliner, Woodmere, N.Y.; Frederick Brodsky, Brooklyn, N.Y.; Frank Bruno, Bronx, N.Y.; Barry Cohen, Flushing, N.Y.; Warren Danzig, Brooklyn, N.Y.; Paul Jellinek, Harrison, N.Y.; Joel Kane, Brooklyn, N.Y.; Christopher Pardo, Woodridge, N.Y.; Richard Porter, Pittsburgh; Stanley Schneider, Bronx, N.Y.; and Richard Talini, Tenafly, N.J.

The instruction program in the home office for each group of trainees will be of three weeks duration. The curriculum will cover modern sales theory and practice, and intensive orientation in all phases of home office operation such as accounting procedures, sales control, print and laboratory functions, advertising, publicity, and exploitation. Following the home office instruction, each trainee will be assigned to a branch for on-the-job experience under the supervision of the branch manager. Upon completion of the home office and branch office instruction and practice, each trainee will become a salesman in one of the 31 20th-Fox branch offices in the U.S.

20th-Fox has long felt that the shortage of qualified motion picture salesmen is becoming a serious industry problem, and believes the challenges and opoprtunities of modern distribution will attract ambitious and dynamic young men if they are recruited and trained properly. The company's goal is to place a trainee in each of its U.S. branches.

Studios Salute Walsh

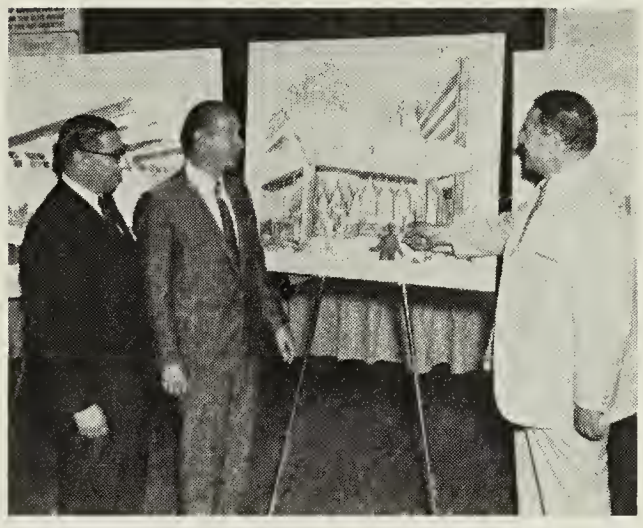
NEW YORK—Robert M. Weitman, vice-president in charge of production for Metro-Goldwyn-Mayer Studios, Culver City, Calif., is serving as motion picture studio chairman for the Silver Anniversary salute to Richard F. Walsh, it was announced by Jack J. Valenti, general chairman of the dinner-dance in honor of the IATSE international president. The black tie affair will be held at the Americana Hotel on Saturday evening, Dec. 3.

On Weitman's committee will be Harold Mirisch, Mirisch Bros.; Walt Disney, Disney Studios; Richard Zanuck, 20th-Fox; Mike Frankovich, Columbia Pictures Corp.; Howard Koch, Paramount Pictures; Herb Jaffe, United Artists Corporation; Tom McDermott, Four Star Television; Walter MacEwen, Warner Bros.; Milton Rackmil, Universal Pictures; and Lucille Ball, Desilu Productions.

TV Featurettes Sell "Paris"

NEW YORK—Paramount Pictures has created a series of four television featurettes of varying length for its roadshow presentation of "Is Paris Burning?" which are immediately available to the nation's tv stations.

Sack Circuit Claims New Record With Four Simultaneous Roadshows



Boston movie magnate Ben Sack recently unveiled artist's sketch of the Sack Cheri 2, twin sister to the Sack Cheri I, opposite the Sheraton-Boston Hotel at the Prudential Center, as Alan Friedberg, executive vice-president and general manager, and Eugene Tunick, eastern and Canadian division manager for United Artists, looked on.

BOSTON—Ben Sack, president of Sack Theatres, at an announcement luncheon, revealed that his theatre circuit will make motion picture history in Boston by running four roadshow films at the same time in four Sack houses, a first for the city and believed to be a first for the country.

Sack said, "The motion picture has now reached cultural maturity. The motion picture industry has long promulgated the advertising slogan, 'Movies Are Better Than Ever.' Never before, however, has this slogan assumed such an aura of truth. Confronted with competition from television and other leisure-time activities, film producers have, for the most part, concentrated on producing superior motion pictures. Quality, not quantity, is the byword of the day. The classics, best selling novels, and hit stage plays have become the warp and woof of the motion picture industry. The net result is that cultural entertainment, hitherto available only in large metropolitan centers to the relatively few who were accessible to the legitimate theatre, and who could afford the skyrocketing admission prices, is now becoming increasingly available on motion picture screens all over the world."

Sack pointed out, "This is the year of the roadshow. In the past year alone, two outstanding hits of the stage were brought brilliantly to the screen to the delight of more than 1,250,000 film goers at the Saxon and Gary theatres in Boston alone. 'My Fair Lady' played for 54 weeks, and most recently, 'The Sound of Music,' which just concluded an engagement extending over 83 weeks. Currently, two best selling novels transformed into mammoth motion pictures dominate the film scene, 'Dr. Zhivago' at the Saxon and 'Hawaii' at the Gary. And the future holds more of the same."

Sack reported he had just consummated arrangements for the presentation within the coming months of four more reserved-seat attractions, marking a record number of roadshows for the Sack Theatres, and, with reserved-seat attractions also at the Boston Cinerama Theatre and the Cleveland Circle Theatre, establishing a new high water mark for the city.

Following "Dr. Zhivago" into the Saxon, will be "The Bible." Following "Hawaii" into the Gary will be "The Sand Pebbles." The first reserved-seat engagement at the new Sack Cheri 2, opening in February, will be "A Man For All Seasons." Completing the quartet will be Franco Zeffirelli's production of Shakespeare's "The Taming of the Shrew," starring Elizabeth Taylor and Richard Burton, who are also involved as co-producers, at the Cheri 1 in March.

Gen. Cinema Expansion Lifts Circuit To 129 Houses

BOSTON—In a strong demonstration of its expansion plans, General Cinema Corporation will open 12 new units in the period to Dec. 25.

On Nov. 2, the circuit opened the Cinema at Whitehaven Shopping Center in Memphis. Two Cinemas will be opened in Columbus, Ohio, on Nov. 16, one in the University City Shopping Center and the other at the Great Western Shopping Center. Cinema I & II at the South Shore Shopping Plaza in Braintree, Mass., will also open on this day. St. Louis is the next order of openings on Nov. 23, with a Cinema at the South County Shopping Center and the other at the Northland Shopping Center. On or about Christmas Day, new Cinemas will make their debut in Yonkers, New York, at the Central Avenue Shopping Center; at the Cherry Creek Shopping Center in Denver; in San Mateo, Calif., at the Hillsdale Shopping Center; Western Woods Shopping Center in Cincinnati; Westlane Shopping Center in Milwaukee; and at the Northwood Shopping Center in Lewiston, Maine.

The additions extend General Cinema's national operation to 27 states and its number of units to 129.

7 Arts Names Morrison

NEW YORK—The appointment of Greg Morrison to the post of Seven Arts Productions European director of advertising and publicity was announced by Edward S. Feldman, vice-president in charge of advertising and publicity. Morrison, who recently completed an assignment as associate producer of the soon-to-be-released Seven Arts-Paramount production of "Arrivederci Baby," will headquarter in the company's London office.

Morrison will take an active part in the coordination of production and distribution advertising and publicity for Seven Arts films shooting abroad, and will implement campaigns for films to be released by Seven Arts throughout Europe.

Gower Tops Circuit Contest

WICHITA FALLS, TEX.—Charles Gower, manager, Seymour and Twin Falls D-I's, was first place winner in the Gulf State Theatres "Derby" race. He received as first prize a mink stole for his wife, a cash prize, and an all expense trip to New York for his wife and himself.

In the contest, film rental, house expenses, advertising costs, and general operating expenses for the 1965 period corresponding to the 1966 contest period served as quotas for measuring the performance of the circuit managers.

Bona-Fide Drive-In Heater Charges Excluded From Receipts In UA Pact

NEW YORK—Complete accord has been reached between NATO and UA on revision of the United Artists contract, NATO president Sherrill C. Corwin and UA vice-president and general sales manager James R. Velde have announced. Negotiations were successfully concluded with agreement by United Artists to exclude drive-in heater rentals from gross receipts if the charge is entirely optional with the patron, not included in the admission price, and limited to two heater charges per car. As prevously announced, all other contract differences had been resolved, and the heater rental clause was the only item remaining under discussion.

The revised heater rental provisions are being rushed to the UA branch offices and will be immediately affixed to the existing contract forms. United Artists is preparing revised contracts incorporating all of the agreed upon changes. For convenience, United Artists will continue to use the existing forms until the revised contracts are available, but all provisions of the revised contract will apply retroactively to the existing forms.

"I speak for the entire NATO board of directors in expressing to United Artists Corporation and Messrs. Benjamin, Krim, Velde and Arnold and Eugene Picker our appreciation for their statesmanlike posture in dealing with our negotiating committee," Corwin stated. "With patience and understanding, this joint group along, with Herman M. Levy, special counsel for NATO, and Gerald Phillips and Joel Resnick, attorneys for UA, succeeded in ameliorating certain onerous provisions of the new UA contract. We feel that fair minded exhibitors will find the corrections acceptable.

"We call upon all distributors to sit down with NATO to correct by consultation any problem that may arise affecting our membership instead of unilaterally taking action on matters that so vitally concern exhibition. It augurs well for the future that this first test of better exhibitor-distributor relations through NATO has met with such sanguine results."

Corwin also stated that Levy worked indefatigably with the committee to resolve each matter in the new contract that was earmarked for negotiation. In addition to Corwin, the NATO committee participating in the discussions was composed of board chairman Jack Armstrong, legal affairs chairman Stuart H. Aarons, Sumner M. Redstone, Marshall H. Fine, Melvin R. Wintman, and John H. Stembler.

Herewith are the specific provisions concerning drive-in heater rental charges which are being incorporated in the revised United Artists contract. Amounts for the blank spaces are to be determined by negotiation between the exhibitor and the branch manager.

"Notwithstanding the provisions of the definition of gross receipts, a drive-in exhibitor may on a strictly optional basis rent a heater or collect a 'heater service charge' from the boxoffice on a per person or a per car basis, and the income therefrom shall not be deemed part of the gross receipts provided that the drive-in exhibitor adheres strictly to the following terms and conditions:

"1. All tickets of admissions and all signs setting forth the admission prices shall be separate and distinct from tickets and signs used in connection with heaters or heater service and no reference may be made to heater or heater service or any other charge on tickets of admissions and admission price signs.

"2. In the event exhibitor rents from the boxoffice heaters or collects 'heater service charges' on a per car basis any amount in excess of ..... for such rental or service shall be added to and deemed a part of gross receipts.

"3. In the event exhibitor rents heaters or collects heater service charges from the boxoffice on a per person basis, the exhibitor agrees that not more than two such charges or rentals may be made per car and any amount in excess of ..... per person for such rental or service shall be added to and deemed a part of gross receipts.

"4. Exhibitor agrees that all signs for the heaters or heater service will indicate in clear bold easily visible type that the rental or charge is optional with the person, and that if the rental or charge is on a per person basis that the maximum number of tickets sold per car shall be two. The type and size of all letters and figures on the heater signs shall be of the same type and size and equal to the type and size of the letters and figures on the admission price sign.

"5. As to each rental or heater charge whether on a per person or per car basis the exhibitor agrees to use:

"(a) Only serially numbered tickets.

"(b) To imprint on each half of the ticket its serial number, the name of only one theatre and town of its location to which the heater or heater service ticket is available.

"(c) That a separate ticket be issued for each heater rental or heater service charge, consecutively in the order of the serial numbers of the series of which numbers there shall be no duplicates, and which ticket shall be torn in half upon presentation for heater rental or heater service charge in such manner as to return to the patron a full stub bearing the entire serial number and the other information above provided, with the remaining half ticket to be kept by the theatre."

Michigan Faces Threat Of Double Daylight Time

DETROIT—Milton H. London, president, Allied Theatres of Michigan, Inc., associated with NATO, advised exhiibtors of the state concerning daylight saving time.

Said London, "There is a very real possibility that Michigan will be on double daylight saving time beginning next spring. Unless our state legislature acts without delay to protect the citizens of Michigan, the federal government will require that all clocks in Michigan be advanced two hours ahead of natural time next April. This means that it would not get dusk in July until about 10 o'clock at night, and that the sun would not rise in October until after eight o'clock in the morning.

"Michigan will be the only state to be penalized in this manner by the misnamed Federal Uniform Time Act of 1966 because Michigan is the only state in the Union which is entirely on daylight saving time all year round. This comes about because we have been observing Eastern Standard Time although all of Michigan is actually in the Central Time Zone. This causes the sun to rise and to set one hour later in Michigan throughout the year than it does in Boston, New York, Chicago, or Los Angeles.

"Everything possible is being done. General counsel David Newman, legislative chairman Lyle Smith, and I have been giving this problem top priority and have held innumerable meetings and discussions with state officials, key legislators, newspaper editors, educators, farm bureau executives, and others bringing the problem to their attention and making them aware of the imperative need for legislative action.

"For the time being, there is nothing that we wish you to do other than to quietly explain the facts to friends and acquaintances, and to your state legislators and candidates. Our job is primarily educational and legislative. This is not our problem alone; this is the concern of every good citizen in Michigan and a responsibility of our elected representatives. . . . A two-thirds majority in both houses are required for immediate effect. Two-thirds of the members of both the Senate and the House must be in immediate agreement to avoid the confusion of unnatural time next spring."



Groundbreaking ceremonies were held in Boulder, Colo., recently for the new Village 70 Theatre, which will be located in the Arapahoe Village North area of the city. From left to right are Russ Berry, general manager, Highland Theatres, who will operate the new venture; Mayor Robert W. Knecht of Boulder; Hobart Wagener, architect; Carlin Smith, president, Highland Theatres; John Cohagen, Western Industries; Melvin C. Flatz, designer of the Village 70; Reginald Platts, Western Industries; and Ray Near, vice-president, Highland Theatres.

AA Moves Into Black; Television Rentals Help

NEW YORK—Claude Giroux, president, Allied Artists Picture Corporation, reported earnings of $513,000 for the company in the fiscal year ended July 2, compared with a $1,490,000 loss in fiscal 1965.

He said the fiscal 1966 results were influenced strongly by an increase in domestic television rentals to $3,346,000 from $1,762,000 the previous fiscal year, with network sales accounting for $1,000,000 of the increase.

Revenue was $10,031,000, down from $10,-285,000 in fiscal 1965. Earnings per share figures were not calculated due to preferred dividend arrearages.

Giroux noted that selling and administrative expenses declined to $3.3 million from $4.2 million.

In a message to shareholders, Giroux said, "Our ability to extend profitable operations into our current fiscal year will depend in large measure on the availability of capital for acquiring films with good box-office potential. The general tight money market, and the company's own capital deficit position as well, has hampered ability to obtain such funds."

Jacobs Back To Work

HOLLYWOOD—Producer Arthur P. Jacobs returned here from London where he has spent the last month following a heart attack. Jacobs, whose current APJAC production, "Doctor Dolittle," is now before the cameras at 20th-Century Fox, will be confined to his home for a while, but will be reporting to his APJAC headquarters on the 20th-Fox lot by Nov. 15.

Meanwhile, the independent producer will supervise not only "Dolittle" but pre-production on "Planet Of The Apes," Charlton Heston starrer, and "Choice Cuts," both scheduled to go before the cameras at 20th-Fox in early spring. Jacobs is also prepping the musical version of "Goodbye, Mr. Chips," starring Richard Burton and Samantha Eggar for MGM release, slated to go into rehearsals May 1.

Medical specialists have given the producer an okay to resume full schedule of work by the end of current year.



Bud Rosenthal, Columbia Pictures' national publicity manager, and Mel Konecoff, MOTION PICTURE EXHIBITOR's New York editor, recently took a wild ride on the Central Park merry-go-round as a promotion stunt for the opening of Columbia's "Dead Heat On A Merry-Go-Round" at the Victoria. Konecoff always wanted to be a jockey, but his weight did not favor him in this respect.

The NEW YORK Scene

By Mel Konecoff

APPROXIMATELY A THOUSAND EXECUTIVES FROM BOTH WITHIN AND without the industry gathered in the Imperial Ballroom of the Americana Hotel to witness MGM president Robert H. O'Brien receive the coveted "Human Relations Award" from the Anti-Defamation League.

Harry Brandt, honorary vice-chairman of the ADL National Commission, made the presentation following an address by national chairman Dore Schary. Jerome Edwards, 1966 amusement industry chairman, bade the guests welcome and served as luncheon chairman.

Dais guests included Ted Ashley, Barney Balaban, Robert S. Benjamin, Brandt, Sam Clark, Keir Dullea, Edwards, Si Fabian, Donald Flamm, Leopold Friedman, Jim Gould, Salah Hassanein, G. Carleton Hunt, Eliot Hyman, Leo Jaffe, Saul Jeffee, Otto Koegel, Pamela Tiffin, Nat Lefkowitz, Jessica Walter, Robert Ryan, Kenneth M. Mason, Benjamin Melniker, Louis Nizer, Seymour Poe, Matty Polon, Samuel Rinzler, Burton E. Robbins, Norman Robbins, Sam Rosen, Schary, Adolph Schimel, Abe Schneider, Leslie R. Schwartz, Ed Seider, Sam Spiegel, Douglas W. Sprague, Morris Weisman, and Milton C. Weisman.

REVEREND TRIBUTE: THE RT. REV. MSGR. THOMAS F. LITTLE, WHO recently retired as executive secretary of the National Catholic Office for Motion Pictures to become pastor of St. Batholomew's Church in Elmhurst, Queens, was honored by the industry at the Hotel Americana last week. Close to five hundred were in attendance.

Ed Herlihy served as master of ceremonies, while Walter Reade, Jr., gave the principal address, noting the contributions and assistance provided by Msgr. Little during his long tenure as an adviser to the industry. David Picker, vice-president of United Artists, representing board chairman Robert Benjamin, presented the honored guest with an engraved plaque as well as a framed print of Titian's famed painting of Pope Paul III, a favorite of Msgr. Little.

The guest of honor was moved by the tribute, and he noted that the industry has often been charged with many things, but he has found it to consist of men who were decent, wholesome, and heads of families. Over the years, he felt an obligation to each member of the industry, and he felt, also, that he couldn't condemn a picture without good and sufficient reason.

In an aside, he noted that the problem of decency is to be found everywhere, even at his new parish. There, the altar ladies wanted to know whether it would be permissible to wear slacks while climbing up and down to fix the altar. While he doesn't like women in slacks, he agreed, feeling that the women might be uncomfortable in skirts. He gave it a morally unobjectionable for all rating.

Aboard the double dais were Michael Mayer, Charles McCarthy, Bernard Myerson, H. H. Martin, Morris Lefko, Saul Jeffee, Irving Ludwig, Leslie Schwartz, Charles Simonelli, Salah Hassanein, Matty Polon, Sheldon Gunsberg, Martin Newman, Arthur Tolchin, James Velde, Joseph Sugar, Claude Giroux, Samuel Rosen, Rabbi Ralph Silverstein, Archbishop John J. Krol, Rev. D. William McClurkin, Ned Depinet, Ralph Hetzel, Robert O'Brien, Si Fabian, A. Schneider, Virna Lisi, Ben Kalmenson, Barney Balaban, Burton Robbins, Rev. Patrick J. Sullivan, S. J. and Walter Diehl.

In the words of Reade and an unknown Latin scholar—Pax Vobiscum Pater.

A MATTER OF PRODUCTION: PRODUCER MAX ROSENBERG AND PARTNER Milton Subotsky have turned out via their Amicus Productions, Ltd., eight color features in the last 27 months in England, with another scheduled to get under way in mid-November for Columbia release, their first through this outlet. This will be "Torture Garden," with Jack Palance and Burgess Meredith.

Rosenberg claimed that none of his pictures have ever lost money, and none have been released to television as yet. In recent years, he found that London offered a large pool of talent as well as lower productions costs and benefits from the Eady Plan. So he and Subotsky settled there. Though costs have gone up, he still finds it more economical to shoot there. Besides, he finds England "a comfortable place" in which to work.

Among the films listed by the team of recent vintage were "The Skull," "The Terronauts," "They Came From Beyond Space," "Dr. Terror's House of Horrors," "Psychopath," etc. (Aside to Bob Ferguson: This was not his first conference. He went through this routine years ago when he made a picture with Mickey Rooney in New York).

ASIDE TO ADVERTISING-PUBLICITY VICE-PRESIDENT JOE FRIEDMAN AT Paramount: Rest easy, Joe! Wild horses couldn't tear from us what happened between you and a certain reigning monarch of a certain European country.

THE METROPOLITAN SCENE: MORE THAN 150 EXHIBITORS RECENTLY received a huge mock firecracker containing a sweater photograph of Raquel Welch along with the news from Embassy that her film "Shoot Loud, Louder . . . I Don't Understand" was a Christmas release. Wonder if any of 'em ever got beyond the hole in the middle of her sweater to the message??? . . . Producer Alfredo Bini recently hosted a cocktail party celebrating production start of "The Rover" and honoring wife Rosanna Schiaffino and Rita Hayworth, who were present. . . . Couple of cute mailing pieces out on the new Matt Helm fracas, "Murderers' Row." . . . Virna Lisi was to be guest of honor at a Warner press reception at the weekend at the Hotel Warwick. Producer-director Norman Panama of her latest, "Not With *My* Wife You Don't," was also honored. . . . Gotta find out how Ed Serlin likes working with a performing pink elephant appearing on the stage of Radio City Music Hall. . . . 5,000 exhibitors received a "hot" mailing piece on "The Swinger" from Paramont. Ann-Margret can be seen in all kinds of poses. . . . Soundtrack on "A Man Called Adam" (Reprise) just fine. We could make an obvious comment, but we get into more trouble that way. . . . Seven Arts Television readying "The World of Salvador Dali" as a spec for 1967–68. We ask you, Harvey Chertok, is the world ready for it??? . . . A half million study guides out on "Is Paris Burning?" to schools, travel groups, and other organizations.

Joseph E. Levine
presents

MARCELLO MASTR

SHOOT LOUD, LOUDER, I DON'T UNDERSTAND



With GUIDO ALBERTI · LEOPOLDO TRIESTE · TECLA SCARANO and with EDUARDO De F

Screenplay by
EDUARDO De FILIPPO and SUSO CECCHI D'AMICO

Produced by PIETRO NOTARIANNI

Executive Producer JOSEPH E. LE

COMING FROM EMB

...NNI **RAQUEL WELCH** in



The man of the hour
and the girl of the year
in a motion picture
about seduction,
betrayal, murder,
fireworks...all the
stuff that dreams
are made of!

...ed by EDUARDO DE FILIPPO

Music by NINO ROTA Prints by Pathe

IN COLOR

A MASTER FILM PRODUCTION AN EMBASSY PICTURES RELEASE

...SSY FOR CHRISTMAS

LONDON Observations

By Jock MacGregor

AT 9AM ON MONDAY, OCT. 31, A LONG LINE OF FILM COMPANY REPRE-sentatives queued outside Her Majesty's Stationery Office for copies of The Monopolies Commission Report on the supply of films to cinemas. For the rest of the day, executives had their noses stuck between its 114 pages of observations, recommendations, and appendices. It is a full, comprehensive, and painstaking survey of the British film industry, for the commission found it necessary to consider the structure, methods of operation, and trading practices of the whole industry, including production, distribution, and exhibition, to reach its decisions. Other than its findings and recommendations, there are few unknown facts or figures.

Indeed, the Commission has completed a remarkably thorough job since it was invited to investigate on Sept. 23, 1964. Beyond receiving evidence from the Associated British and Rank groups and interviewing executives, it received statements from a large number of producers and distributors (including all major companies), about 450 exhibitors, the trade associations, entertainment trades unions, and organizations connected with the industry. Some were further invited to give oral evidence. Additionally, members visited the studios, France (to study exhibition policy), and America. The six page appendix devoted to exhibition in the United States is an admirable survey, and its coverage of divorcement was obviously sufficient to banish thoughts of breaking up the Associated British and Rank circuits.

The findings really provide little for the industry beyond minor headaches, which should be curable with the minimum of treatment. The circuits will experience no pain in giving assurances that they will further extend the practice of flexible bookings for offbeat subjects (indeed, this could strengthen their hand with some producers), and should not have much difficulty in finding a formula for bidding. (As I read the recommendation, it refers only to situations where an independent is reputedly better than the circuit house.) In turn, distributors will not find it hard to refrain from selling pictures conditional upon the acceptance of others—officially, the practice does not exist! Recommendations regarding bars and clearances could be complicated, and I anticipate a fight over cinemas outside the West End not being allowed to operate a bar on a film for more than four weeks after the start of a run. This could be disastrous to road shows, though reading the report fully, it appears that the commission had thoughts about 70mm but decided against reaching a conclusion. I do not see the Kinema Renters Society being unduly worried about changing its regulations regarding theatres being used periodically for bingo and the like or allowing exhibitors to book films for other theatres not under common ownership or control.

It is unfortunate that press, radio, and tv have to a degree distorted the report by putting such emphasis on the ABPC and Rank monopoly finding. The commission has not condemned it, has gone against breaking the groups up, and has involved independents in its recommendations on bars. Indeed, on the suggestion of bidding, it records that under present circumstances: "The circuit with the greater earning potential could always afford to bid higher for the best films so that the results might be merely to strengthen still further the dominance of Rank at the expense of ABPC."

The group chiefs naturally want time to study the report fully, but ABPC's Sir Philip Warter welcomed it as a vindication of the part they have played in the British film industry and pointed to the commission recommending that Rank and themselves should take the lead in devising machinery for implementing certain proposals as significant. After all, the groups owe their position in the main to the lack of foresight and lethargy of others.

Biggest piece of pious nonsense in the report is the allegation that because of the circuits, British producers can not make the type of films they want to. No doubt, some distributors would sooner blame the circuits than tell the sponsor a subject is hopeless and have to justify themselves. As the commission records, the circuits would be failing their shareholders if they did not book primarily on boxoffice potential. If the production was right, it would be grabbed by an American company like such essentially offbeat English subjects as "The Knack," "Georgy Girl," and "Alfie." Nevertheless, Labour's Films Committee still wants a publicly owned circuit to ensure such producers an outlet and "to give American distributors a run for their money." Heaven help the taxpayer!

The commission's suggestion that exhibitors could compete for custom by varying prices had been forestalled by Rank's application to the Cinema Exhibitors Association general council for the annulling of resolutions of 1939 and 1946 abolishing cheap matinee prices so that they can experiment. There was considerable opposition, and the majority of delegates decided that the matter must be referred to branches for full examination.

Incidentally, "The key to effective competition," according to the Monopolies Report, "is access to good films."

It is, indeed, ironic that the report which has come about mainly through some dissatisfied producers has really come out against the distributors and themselves. In the long run, they will be the losers, and the benefits for the most part will be reaped by small independent exhibitors. While the report disperses much of the cloud hanging over the industry in that neither divorcement nor the breaking up of the Rank and ABPC circuits has been recommended, certain monopoly and restrictive practices have been established. Where we go from here will be the talking point for months. Meanwhile, some feel that having studied all the facts, the commission realised that the industry, despite conflicting interests, is doing a pretty good job.

Israel Names Ben Marcus For Prime Minister's Medal

MILWAUKEE—Ben D. Marcus, outstanding civic, communal, and business leader, has been designated to receive the Israel Prime Minister's Medal, it has been announced by the Israel Government Press Office in Jerusalem. This award, the highest bestowed upon a non-Israeli civilian, is presented on a highly-selective basis in recognition of distinguished service in the cause of Israel's development.

Marcus will be awarded the Medal at a formal dinner-dance which will be held in the Grand Ballroom of The Hotel Pfister in Milwaukee on Sunday evening, Dec. 11. The gala affair is being held under the sponsorship of the Milwaukee Israel Cabinet, with William J. Feldstein, prominent Milwaukee figure, serving as dinner chairman.

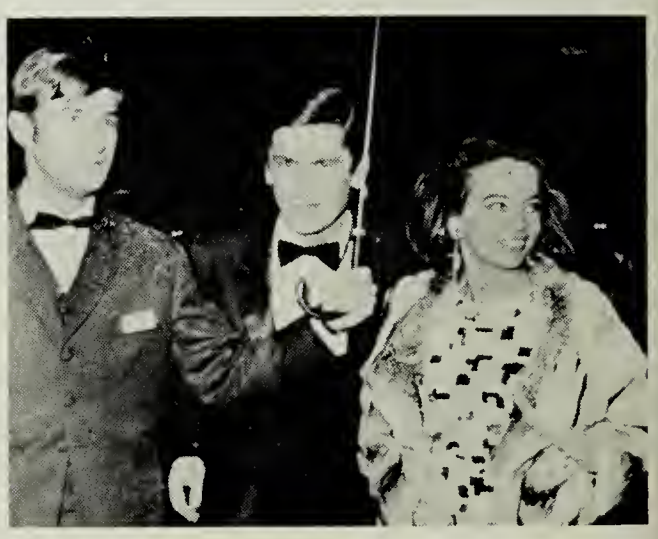
In a statement announcing the award to Marcus, Israel Prime Minister Levi Eshkol cited him for his service to Israel and his leadership in the American and Milwaukee Jewish communities. Eshkol said, "His dedication to the survival of our people and our traditions has been a source of strength in the affirmation of Jewish ideals and values in Israel and America."

Marcus is president of Marcus Theatres Management Company, which operates a circuit of 48 theatres and drive-ins; president of the Pfister Corporation and president of the Wisconsin Big Boy Corporation, which operates 14 restaurants throughout the state. He has served as director of Missouri Fidelity Union Trust Life Insurance Company and is at present chairman of the executive committee.

He has served as president of Wisconsin Theatre Owners, and since 1962 on the Motion Picture Producers Review Board of Appeal. He has been chairman of the Council of Motion Picture Organizations since 1958, and served as chief barker of the Variety Club in 1954. In addition, Marcus is active in many civic and philanthropic organizations.

Mid-East Exhib Meet Set

COLUMBUS, O.—Mid-east regional convention of 1967, sponsored by Independent Theatre Owners of Ohio, will be held March 13, 14, and 15 at the Sheraton-Columbus Motor Hotel. The meeting will be combined with annual conventions of Allied Theatre Owners of Western Pennsylvania and Allied Theatre Owners of West Virginia. Exhibitors from Kentucky and Indiana are being invited.



Leslie Caron, one of the stars of "Is Paris Burning?," is seen arriving at the Palais de Chaillot with Paramount executive Robert Davis for the Paris world premiere of the film.

Film Selection Is Key, Mrs. Twyman Tells Clubs

DETROIT—Margaret G. Twyman, director of the community relations department of the Motion Picture Association of America, Inc., participated on a communications panel at the Statler Hilton Hotel. The panel was a part of the Mississippi Valley Regional Conference of the General Federation of Women's Clubs. Club presidents, officers, and members of the General Federation of 12 mid-western states were present.

Mrs. Thomas L. Houde, communications chairman of the General Federation, moderated the panel which, in addition to Mrs. Twyman, included representatives of radio, television, and the press.

In her remarks, Mrs. Twyman briefly touched on the world-wide market for American films, the international aspect of today's films, a brief run-down on the great variety of outstanding films available for all tastes—and then made these comments:

"But with the diversity of film fare available to us, selection becomes the key word. Movies which receive wide support set the pace for what is to come. This is the way you tell film-makers what you want! Films must be evaluated by several measures . . . as a medium of communications, as an art form, and as an entertainment form."

She continued: "Our responses to any of the media reflect our own lives and beliefs . . . our own standards, our own experiences, and our dreams. This, then, persuades us that not all movies will appeal to all people at all times."

Mrs. Twyman emphasized the need for motion picture information, when she said: "To bring this into even closer focus for you, as club leaders, let me just say a brief word or two about our 'Movies and You' program with the clubs in the General Federation. As most of you know, this program was launched just last year and is now entering its second club year. Its purpose, broadly speaking, is to encourage club members to conduct an intelligent dialogue with the movie industry. We are all too aware of the fact that many of you have 'lost touch' with what is happening in this ever-changing world of motion pictures."

Two Join W. Pa. Board

PITTSBURGH—Two new members have been named to the board of directors of Allied Motion Picture Theatre Owners of Western Pennsylvania due to the resignation of Edgar Shaffer, who has retired from theatre business, and the death of Harry B. Hendel a few months ago. They are John O. Glaus, general manager, Gabe Rubin Theatres, and Joel Navari, Eastwood Theatre, Penn Township, Pittsburgh.

T-L Maps Expansion To 20 Theatre Circuit

NEW YORK—"Within the next 12 months, Trans-Lux will be operating at least 20 theatres," reports Richard Carlton, vice-president in charge of the entertainment division of Trans-Lux Corporation. Carlton and Richard Brandt, president of Trans-Lux, recently toured the south for potential motion picture theatre sites.

This fall, Trans-Lux opened a new theatre in Harrisburg, Pa., and, according to Carlton, four more sites are now in negotiation.

HOLLYWOOD Happenings

By Bill Schary

OVER 64 INDUSTRIAL, COMMERCIAL, FRATERNAL, SCHOOL AND CHARITY groups have taken advantage of Paramount Pictures special group sales policy to purchase large blocks of reserved tickets for the engagement of Paramount's "Is Paris Burning?" at the Warner Hollywood Theatre. The black-tie premiere is tonight (Nov. 9), sponsored by The Thalians, with proceeds going to The Thalians' Clinic for Emotionally Disturbed Children.

THE WEST COAST campaign for the premiere of MGM's Cinerama presentation of the John Frankenheimer film, "Grand Prix," got underway at Riverside International Raceway when key press, television, and radio representatives visited the track and rode in the 200-mile-per-hour Ford GT-40 camera car that was used throughout Europe this past summer to film the Grand Prix races. Internationally famous drivers alternated in driving the camera car with members of the news media as passengers. The film premieres Dec. 22 at the Pacific Cinerama Dome Theatre in Hollywood.

LARRY LANSBURGH FILMS, INC., has been retained by Walt Disney Productions to handle all phases of the action sequences of "The Year Of The Horse," major feature film to be photographed at the Washington, D. C., Horse Show. Lansburgh, head of the production company bearing his name, personally will be in charge of this commission which will include the acquisition of some of the country's finest thoroughbred stock for use in the motion picture. Winston Hibler is the producer of "The Year Of The Horse."

AT THE REQUEST OF THE DEPARTMENT OF DEFENSE, PATTI PAGE agreed to extend her tour to entertain U. S. military personnel in the Far East in order to include an appearance at various Armed Forces bases in Frankfurt, Germany, according to her manager Jack Rael. The singer, accompanied by her husband, Charles O'Curran, who stages her act, and musicians Rocky Cole, Lee Trent, and Kenny Hume, will appear in Germany, then play Manila, Bangkok, Hong Kong, Taipei, Okinawa, Tokyo, Seoul, South Korea, and Honolulu. The troupe returns to Los Angeles Dec. 6.

ART SALKIN has been named southeastern district manager for the Commercial and Educational division of Technicolor Corporation, it was announced by Robert T. Kreiman, vice-president and divisional general manager. Salkin will make his headquarters in Atlanta and will direct the sale of Super 8mm cartridge loading portable motion picture projectors in the area. He has been with Technicolor for 16 years. . . . DONALD J. SHEAFF has been named plant manager of the Technicolor television laboratory at North Hollywood. The announcement of his promotion from assistant plant manager was made by A. P. Lofquist, Jr., vice-president and general manager of the Motion Picture and Television Division.

ARTHUR FREED, PRESIDENT, ACADEMY OF MOTION PICTURE ARTS AND Sciences, named members who will serve on special committees. Completed committees consist of: AWARDS POLICY COMMITTEE ON RULES—Elmer Bernstein, chairman; Jack Atlas, Frank Capra, Macdonald Carey, Hal Elias, Rudi A. Fehr, Jacob H. Karp, Emile Kuri, Walter M. Mirisch, Hal Mohr, Gordon E. Snyder, Daniel Taradash, and Robert M. Weitman. AWARDS PROGRAM COMMITTEE—Steve Broidy, chairman; Jack Atlas, Harry Brand, Alexander Golitzen, William W. Hornbeck, Fred Hynes, Bronislau Kaper, Jacob H. Karp, Emile Kuri, Arthur C. Miller, Richard Murphy, Gregory Peck, Geoffrey M. Shurlock, Harry Tytle, Robert M. Weitman, and Robert E. Wise. BUILDING COMMITTEE—Steve Broidy, chairman; Macdonald Carey, Hal Elias, Glenn Farr, Alexander Golitzen, Fred Hunes, Jacob H. Karp, Raymond A. Klune, Hal Mohr, Richard Murphy, and Gordon E. Sawyer. FINANCE COMMITTEE—Richard Murphy, chairman; Steve Broidy, Macdonald Carey, and Hal Elias. Freed, as president of the Academy, serves as an ex officio member of all committees.

CHARLTON HESTON has been signed for the starring male role in Arthur P. Jacobs' forthcoming "Planet Of the Apes" for 20th Century-Fox release, it was announced by Richard D. Zanuck, vice-president in charge of production. The film, described as a "futuristic horror science-fiction drama," is scheduled to start next May. Jacobs is currently filming "Doctor Dolittle" for 20th-Fox, and additionally is preparing to film for 20th-Fox "Choice Cuts," based on the French best-selling novel by Pierre Boileau and Thomas Narcejac, which was awarded the 12th annual grand prix for "black humor" in a selection of a jury composed of distinguished French literary figures.

WILLIAM BROKER HAS BEEN NAMED TO THE POST OF DIRECTOR OF purchasing for Columbia Studios, assuming the position that had been held by A. W. Bernstein, who retired recently after 23 years in the post. Broker, who has been assistant purchasing agent at Columbia for the past year, was formerly director of purchases of the electrical supply division of Gough Industries. He is a past president of the Purchasing Agents Association of Los Angeles.

ANTHONY QUINN has been signed to star in "Home Is The Sailor" for Warner Brothers release. Picture, to be filmed on location in Portugal in August, will be a co-production between Elliot Silverstein and Anthony Quinn Produetions. . . . Maureen Arthur has been signed by producer Bert Topper to co-star with Fabian and Annette Funicello in American International Pictures' "Thunder Alley," to be directed by Richard Rush. . . . Warner Brothers' "The Assignment" troupe came to the studio from Zurich, Switzerland, for a month's shooting on the lot. The company returns to Switzerland following the studio scenes to obtain snow sequences at St. Moritz. . . . The castle of Camelot, under construction on Warner Brothers' backlot, lost part of one turret in a studio fire, but the damage will be repaired in time for the commencement of shooting on the lot Dec. 5, it was revealed by Joshua Logan, director of "Camelot."

JOSEPH C. YOUNGERMAN, national executive secretary of the Directors Guild of America, has been elected chairman of the executive committee of the Motion Picture Relief Fund, George L. Bagnall, Fund president, announced. Youngerman succeeds Frank McCarthy, recently named MPRF treasurer, succeeding E. L. DePatie.

ALBANY

Albany projectionists' Local 324, IATSE, will be represented at the Dec. 3 industry dinner for international president Richard F. Walsh at the Americana Hotel, New York City, by Henry Baylis, boothman at Cinema Delaware, and Mrs. Baylis. It is Walsh's 25th anniversary at IATSE head. . . . Mrs. Norman H. Pratt, 63, wife of a Rensselaer sound and film dealer and an area exhibitor for many years, died recently at her home in that city and not in Albany as previously reported. She was the mother of seven daughters and six sons. . . . Film House East, Inc., has been authorized to conduct business in New York City. . . . Esquire Theatre's Tri-City Twin Drive-In, Menands, on the Albany-Troy Road, ran an "early bird" show at six p.m. on a recent Sunday with the shift from daylight to standard time. The automobiler, equipped with two screens, is spotlighting "electric heaters." . . . Gulf and Western Industries, Inc., a Michigan company, registered a certificate with Secretary of State that it had merged Paramount Pictures Corporation, a New York organization. Papers were also filed in Albany on the name change of Parapix, Inc., of Delaware, to Paramount Pictures Corporation. . . . The ladies room in the uptown SW Madison was the scene of unexpected violence when a woman, aged 20, sunk a steak knife into the back of a 10-year-old girl during an evening performance. The lady, found later by a policeman as she wandered in the rear of Brady Maternity Hospital, reportedly was identified by the child as the assailant. The woman later underwent observation in Albany Medical Center. The child, after five stitches were taken and X-rays showed no damage to vital organs, returned home with her father. . . . Phil Harling, executive assistant to Simon H. Fabian, president, Stanley Warner Corporation, and dynamic leader of the Exhibitors' Committee Against Pay TV, was in town for conferences. . . . P. E. Klein, New York booking agency operator, who dates Herb Nitke's Art Theatre, Binghamton, is now said to be setting foreign films in certain former Schine houses presently operated by Panther Theatre Corporation's Community Theatres.

BUFFALO

Candidates for the 1967 officers and crew of Tent 7, Variety Club of Buffalo, were nominated. Election of the board was to be held Nov. 7, and officers for the new year were to be named by the new board members. Nominated were Richard Aaron, Alfred E. Anscombe, Marvin Atlas, Peter Becker, Harold Bennett, Harry Berkson, Melvyn Berman, Sidney J. Cohen, Hugo Diuilio, Samuel Dine, Charles E. Funk, Samuel Geffen, Myron Gross, Ronald Hoelcle, Robert King, O. Lyle Koch. Alex Lusthaus, Gasper Mendola, Warren Potash, Kenneth Reuter, John Serfustini, Edward Jauch, Marc Lippman, and Herbert Schwartz. . . . Debbie Reynolds appeared in person in the shoe departments of four different Maxam stores in Buffalo, Niagara Falls, West Seneca, and Cheektowaga. . . . Bill Laney, general manager, Jo-Mor Enterprises, Inc., Rochester, has written Sidney J. Cohen, N.Y. State Allied head and National Movie Month chairman in the state outside of New York city, informing him of the super cooperation that WOKR-TV in Kodak Town gave the event. . . . According to rumors, Dewey Michaels has been contacted by several prominent Buffalo clubmen who declare that they want to make the fade-away of the Palace theatre in downtown Main street memorable. Plans are said to be for cocktail parties and black-tie array, roped off reserved seats, and perhaps a back stage party. The Palace building will go to the wreckers for the aggrandizement of the Mail Place shopping center and downtown rebuilding. . . . Dan Houlihan, manager, Buffalo branch of Paramount, sponsored an invitational sneak preview of "Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," at the Colvin in Kenmore. . . . Francis Anderson, former managing director, Paramount theatre, Rochester, and former district manager, Buffalo and Rochester Paramount theatres operated by the American Broadcasting Companies, is now a very busy executive with Vend-a-Snak, Kodak Town concession company. . . . Sidney J. Cohen, president, Allied Theatre Owners of New York State, Inc., will attend the Richard F. Walsh testimonial dinner which will be held Dec. 3 in New York, with Jack Valenti as general chairman. . . . Twenty films never shown in Rochester and about the same number of popular films of the last three decades are being presented in the George Eastman House in Kodak Town by the Dryden Theatre Film Society. . . . Sam Diamond, district manager for 20th Century-Fox, has announced the formation of a domestic sales trainee school that will be conducted by the film company. The school will serve as an on-the-job development program, designed to recruit and train salesmen equipped to handle today's distribution needs. Each trainee class will run for three weeks in New York city. Buffalo area residents wishing to submit applications to the school are to contact Buffalo branch manager, J. L. Sturm at the 20th-Fox exchange. . . . The Eastman Kodak Company of Rochester has been awarded the gold "Oscar of Industry" award for the best corporate annual report of 1965.

CINCINNATI

Al Kolkmeyer, Universal branch manager and chief barker for Variety Tent Three, and Roy White, Mid-States president, appeared on tv programs to promote the Sunshine Coach benefit performance of "Fortune Cookie" at Times Towne Cinema. . . . Michael H. Chakeres, vice-president and general manager, Chakeres circuit, presided at a managers' meeting at the company headquarters, Springfield, O., Oct. 31. All major company product reels were shown, and plans for holiday promotions were set up. . . . Friday Oct. 28 was a holiday for school children throughout the state—so all in-door houses in the Chakeres circuit had special Hallowe'en shows for the youngsters. "Spook night" was celebrated at most theatres in the area with extra midnight horror films, and Chakeres circuit added to the fun by giving away gimmicks to promote the occasion. . . . Chakeres Theatres has installed electric in-car heaters at its Piqua #36 Drive-In, Piqua, O., which is to stay open during the winter season.

COLUMBUS, O.

Manager Ed McGlone, RKO Palace, returned to his desk after brief hospitalization for a heavy cold. . . . Local friends of Norman Nadel, former theatre editor of the Columbus Citizen-Journal, were happy to hear that he was chosen for a two-year term as president of the New York Drama Critics' Circle. Nadel is theatre editor of the World Journal Tribune. . . . Loew's Ohio switched to Wednesday openings to continue through the holidays, thus completing a lineup of Wednesday openings for virtually all local first-runs. The Ohio had been on Friday openings. . . . "Doctor Zhivago" is approaching its sixth month at Hunt's Cinestage, making it one of the longer running attractions in recent years at the showcase operated by Mrs. Pearl Hunt.

DALLAS

A jury ruled that "The Liquidator" is not suitable for viewing by young persons. Visiting Dist. Judge A. R. Stout of Waxahachie, Tex., granted a permanent injunction which prohibits showing the movie unless advertised as not suitable for persons 16 years old and younger. The city of Dallas requested the injunction after Trans-Texas Theatres, Inc., objected to a ruling of unsuitable by the city movie classification board. The jury ruled on the movie, a spy thriller, after viewing it in 101st District Court. . . . Jan Easton has joined the staff of American International Pictures here as a booking clerk. . . . The members of the Dallas chapter of Women Of the Motion Picture Industry are proud of winning the first place award for publicity and Will Rogers Hospital award at the WOMPI international convention recently held in Des Moines, Iowa. . . . Bill Lewis, who for 35 years was engaged in motion picture publicity and commercial advertising in the southwest, has announced the opening of his own agency to handle sales promotion, advertising, and public relations. Lewis was most recently with United Artists as southern district advertising and publicity manager. . . . Funeral services were held here recently for James Smith, former owner of the Carver, who was found dead following a heart attack suffered while on the job at Modern Sales and Service. . . . L. F. McNally, manager, Wilshire, has announced that mail orders will be accepted for the exclusive southwestern premiere showing of "Is Paris Burning?" The opening performance will be sponsored as a charity benefit by the Dallas Variety Club. McNally said reserved seat tickets would be available to the general public, starting with the 8:15 p.m. performance on Thanksgiving Eve. The film will be shown 10 performances per week. . . . The opening of "Texas Across the River" at the Palace was the final special event in the world premiere festivities which started for the film in Houston. . . . In conjunction with the opening of "The Fortune Cookie" at the Esquire, patrons are being afforded the opportunity to win a Jacuzzi, a whiripool bath. Full details are being given over radio station KVIL. . . . Vivian Cooper, secretary to Don Grierson, branch manager of the American International Pictures exchange, is reportedly doing well after surgery.

DENVER

St. John's Catholic School P.T.A. will sponsor the premiere of "Is Paris Burning?" which opens a reserved seat run at the Esquire here on Nov. 23. Tony Wonsettler is the manager of the deluxe Fox house. . . . The Billy Graham film, "For Pete's Sake," which was made largely in this Mile High City, had a two week run at the big downtown Denver. House was leased by Highland, its new owners, to the evangelist sponsors. . . . Reopening after having been closed for about a year is the Big Horn in Greybull, Wyo. The town of Greybull will operate the house. . . . The Chipeta, Ouray, Colo., has been taken over by Mr. and Mrs. V. L. Wrye. It was formerly operated by its owner, Mrs. Dannie Mac Hilliard. . . . Frank Carbone, local Paramount branch manager, has been in New Orleans attending a sales meeting of his company.

DETROIT

The Detroit Institute of Arts is abandoning its theatre and movie programs, according to an announcement by director Willis Woods. Woods said the Founders Society of the Institute has decided to concentrate its available funds on the visual arts. He said the theatre program, of which Films as an Art was a part,

lost $23,000 last year. . . . The Madison Theatre ran the 1,000th showing of "Sound of Music," still going strong. . . . The American Civil Liberties Union had a showing of experimental film winners from the Ann Arbor film festival at Masonic Temple. . . . The Trans Lux Krim is running a Humphrey Bogart festival for two weeks.

HOUSTON

All tickets for the Nov. 10 testimonial dinner honoring Jack Valenti have been sold out. Leon Jaworski, dinner chairman, said well over 1,000 requests to attend the event in the Shamrock Hilton's Regency Room have been received. George Stevens, director of "The Greatest Story Ever Told," will be among the Hollywood celebrities expected to attend the affair. . . . Mark Miller, Hollywood actor, was in on a brief visit with his Houston relatives. Miller said that he had completed a deal with Frank X. Tolbert, Dallas Morning News, to make a movie of Tolbert's "Bigamy Jones." The book has been under option to various people for 10 years and now Miller and his partner Dominic Frontiere will produce it. Plans call for the film to begin shooting in April at Brackettville, Tex., and along the border. . . . The Boardway and the Yale joined to show a three hit Hallowe'en horror show. . . . The Garden Oaks, Clear Lake, Parkview, and Santa Rosa held a Hallowe'en midnight spook party. . . . Dean Martin was met with a brass band reception at International Airport when he arrived for the premiere showing of "Texas Across the River" at the Majestic. Prior to the premiere, Peter Graves from the film and Mary Ann Gordon, Universal starlet, visited Tyler, Shreveport, Waco, Corpus Christi, Harlingen and Beaumont; Chief Redwing, the Indian expert who taught fast draw to the film's stars, and Jo Ann Medley, deputy mayor of Universal City in California where Universal studios are located, in El Paso, Amarillo, Abilene, Wichita Falls, and Austin. . . . Mrs. Stewart Stanuell has seen "The Sound of Music" some 80 times at the Alabama. Art Katzen, publicity director here for Interstate Theatres, has issued Mrs. Stanuell a run of the picture pass. The film is due to end its record breaking run in December. . . . Film star Ann-Margret was in on a promotional tour in behalf of her new Paramount film, "The Swinger." . . . A style show with latest fashions in furs from Furlin-Spritzer Furs, Isabell Gerhart, in the lobby of the Gaylynn opening night, Nov. 17, will highlight the local opening of "Is Paris Burning?" There will be an art display, featuring 40 original Daumier lithographs loaned by Brandeis University. The proceeds of the showing will go to Brandeis University. The Sunday, Nov. 20, showing will be for the benefit of the B'nai B'rith Pasadena Lodge No. 2172.

JACKSONVILLE

Sunny Jazzai, Universal booker, and her husband Victor recently completed a honeymoon tour which carried them around the long coastal perimeter of the Florida peninsula. Sunny said they enjoyed a visit with Ignazio Carbonnell, owner of the Strand Theatre, Key West, when they reached the southernmost part of the continental United States. . . . Bob Moscow, who operates the Central Agency in Atlanta, has leased the Playhouse Theatre in St. Petersburg with plans to operate it with the same type of art film policy as that of the San Marco Art Theatre in Jacksonville. Bill Boardman, former operator of the Playhouse, is scheduled to remain as house manager. . . . Sheldon Mandell, co-owner of the first run Five Points, and his house manager, Harley Bellamy, reported that the long run of "Dr. Zhivago" will end on Nov. 8 with 25 weeks of playing time to its credit. This is the second longest run in Jacksonville motion picture history, exceeded only by "The Sound of Music," which had the staying power of 31 weeks—also at the Five Points. "Alfie" opens there on Nov. 9, and in February, "Hawaii" will open on an advanced-price, reserved-seat policy. . . . Friends of Walt Meier, exploiteer and manager of the big, downtown Florida, will be glad to know that he has been released from Baptist Hospital for a period of recuperation at his ocean-front home at Jacksonville Beach. Walt was severely injured in an automobile accident during late September. . . . Pete Rosian, division manager of Universal from Cleveland, came in for conferences with W. A. "Bill" McClure, Universal manager, and his staff, and when Pete returned home, Bill went south to call on several major exhibitors in the Miami area. . . . Horace Denning, district supervisor of Dixie Drive-In Theatres, is back at his office in the Atlantic Drive-In Theatre after a trip to Dixie's home office in Atlanta. . . . For the first time, a film bidding situation has begun for Thomas E. Bell's Smyrna Theatre in New Smyrna Beach and the nearby Funland Drive-In at Edgewater, a unit of Floyd Theatres. . . . Another new bidding situation has come into being for the group of first-run houses playing to Cape Kennedy workers and their families on Merritt Island and the vicinity of Cocoa Beach. . . . Carlton Robinson's Lincoln, Key West, has been shuttered.

MIAMI, FLA.

Business people, educators, county, city officials, parents, were among the hundreds of Sanford, Fla., residents who signed a letter to Harvey Garland, operator of the Ritz, downtown, which is scheduled to close. Parents and officials stated in their letter their extreme concern about the closing. "We have felt and still feel perfectly safe in dropping off children at the Ritz, knowing they will be supervised. Ever increasing numbers of students from the Sanford Naval Academy, Seminole High School, Sanford Junior High, and the elementary schools will be deprived of a pleasant and reasonable source of recreation." The businessmen went on to say, "The loss of another downtown business is not good. We are spending more than a million dollars to attract people to our marina and new motel, but these people will have to rent a car to go to a movie." The Ritz is the only indoor house in the area. . . . British and American film actor Richard Greene has been signed by Ivan Tors Films to star in "Lost Island," outdoor adventure film for ABC and Paramount Pictures, which is now before the color cameras. Exteriors are to be filmed in the Bahamas, and the Miami and West Palm Beach areas, with interiors scheduled for Tors Miami Studios. Actor Greene will play the scientist who heads an expedition in search of lost islands, assisted in his perilous and sometimes humorous voyage by his family and staff. . . . James Loomis, heraldic artist, had a showing of his Coats of Arms at Park East, Winter Park. Loomis has been with the Wometco Enterprises, Inc., art department for 30 years, in Miami. . . . Robin Mattison, 10-year-old who made her motion picture debut in "Namu, The Killer Whale," now playing in local Florida State theatres, has been signed by Ivan Tors to play the youngest child of actor Richard Greene in "Lost Island." . . . Gene Levitt has been announced as producer of "The Unkillables," Ivan Tors underwater action-adventure feature for Paramount release, which stars Lloyd Bridges. Exteriors and underwater sequences are to be filmed in the Bahamas and interiors at Tors North Miami studios, starting mid-November.

MEMPHIS

The new $50,000 Cinema, 1,020 seats, opened in Whitehaven Shopping Center with a first-run policy on Nov. 2. George M. Smith is the manager of this General Cinema Corporation house, which is the 117th unit in the circuit. Si Evans, GCC, Boston, in Memphis for the opening, said that by the end of 1970 GCC plans to open 100 additional new houses. . . . The Governor of Tennessee, Frank Clement, and singer Red Foley were in Memphis for the world premier of "Sing a Song, For Heaven's Sake," State. The movie was produced in Nashville, Tenn., and has over 16 gospel quartets featured. . . . Charles O'Dell, manager of Loew's Palace, known for his concern for service men, has a contest going with the cafeteria manager doing business next door to O'Dell's downtown house. The cafeteria man, a former Air Force man, and the exhibitor, a former Marine, pooled their military serial numbers. Each day, the veterans select two numbers out of their pool. Any serviceman patron whose last two numbers coincide with the selected numbers gets a free meal ticket and pass for two to the Palace. . . . New officers for Memphis Tent 20, Variety Clubs International, are Alton Sims, public relations director of Film Transit, Inc., chief barker; Chauncey Barbour, manager, The Auditorium, first assistant; Conrad Bach, manager, Memphis office of National Theatre Supply Co., second assistant; Frank Owen, branch manager, Columbia Pictures, Inc., dough guy; and Lewis Dreisbach, branch manager, Universal Pictures Corp., property master.

NEW HAVEN-HARTFORD

Sal Carpenteri, executive aide to Milton LeRoy, president of LeRoy Enterprises, Hartford (interests include the Blue Hills Drive-In, Bloomfield, now leased to Boston's General Cinema Corporation), flies to Winnipeg Nov. 17 for negotiations on additional theatres property acquisitions. . . . Mike Alperin, Connecticut industry pioneer, and his wife, Kitty, have left for Miami Beach, Fla. They will return to their West Hartford home in the spring. . . . The New Haven County Bar Association, headed by Herman M. Levy, executive secretary of United Motion Picture Theatre Owners of Connecticut, is recipient of the 1966 Connecticut State Bar Association's Award of Merit "for outstanding meritorious service to the public, the bench, and the bar." . . . Mrs. Bertha Calechman, 80, widow of Connecticut industry pioneer Benjamin (Barney) Calechman, is dead. The Calechmans owned and operated the Howard Theatre, New Haven, for many years. . . . E. M. Loew, president of the rapidly-expanding E. M. Loew's Theatres, has announced start of construction on an 1100-seat theatre, to be known as the Palace Cinema, on land adjacent to the company's owned-and-operated Riverdale Drive-In, West Springfield, Mass. The project is across the street from the Redstone Theatres' Cinema 1 and 2 complex, where a third showcase, to be known as Cinema III, is also under construction. The four West Springfield theatres will have a total seating capacity of 4,000—within about 1,000 feet of each other. . . . Joe Tilenda, formerly with Stanley Warner and Redstone Theatres, has joined the Perakos circuit as manager of the deluxe Cinema One, East Hartford. He succeeds Paul Macbeth, who has left the company. Previously, Tilenda served as assistant to Al Swett, Stanley Warner New England zone advertising-publicity manager, and in managerial capacities with S W at New London, Conn., Newburyport and Lynn, Mass., and with Redstone Theatres in Toledo, Ohio.

Tilenda will manage Cinema One under supervision of Perakos metropolitan Hartford district manager John O'Amato. . . . A day-long seminar on "The Motion Picture As An Art Form" is planned for the Yale University campus Nov. 9, Sperie P. Perakos, member of the Yale Alumni Film Board and Fellow of Yale's Pierson College, has announced. Perakos, who is vice-president and general manager of Perakos Theatre Associates, New Britain theatre circuit, is coordinating the program, designed for Yale students interested in motion pictures and drama, with Robert Brustein, dean of the Yale School of Drama, and novelist John Hersey, now Master of Pierson College. Invited afternoon and evening participants include producer-director Otto Preminger, director Norman Jewison, Mo Rothman, vice-president in charge of worldwide sales, Columbia Pictures; L. Douglas Netter, producers' representative for Ivan Tors and Irving Allen; Irving Allen; and Allen M. Widem, Hartford Times amusements editor.



Ray Meyer, manager, SW Boyd, Philadelphia, recently presented the 250,000th patron to see MGM's "Doctor Zhivago" with free tickets, a dinner for two, and a pendant watch for the young lady. The lucky couple were Linda Parkinson and Arnold Lloyd.

NEW ORLEANS

When actor Henry Morgan was in town recently for the NBC affiliate meet, he renewed an old acquaintance with Joel Bluestone, owner-manager, Royal Art Theatre. They worked together on WOR in New York years ago. . . . Adam West ("Batman") and Frank Gorshin ("The Riddler") will be in New Orleans on Nov. 28 and will join a host of tv channel 12 stars for a variety show at City Park Stadium. . . . WOMPI Jennie Vedros, secretary to Bob Corbit, chief, Paramount Gulf Theatres advertising and publicity, is now happily settled in her new apartment in Metairie, La. . . . WOMPI present day fund raising is the sale of fruit cakes for the Thanksgiving and Christmas holidays. Orders should be placed through WOMPI Marie Saucier. . . . The recent WOMPI gift night brought in a net profit of $194.60. . . . The WOMPI are presently accepting donations of wearing apparel to clothe three boys and one girl in a family in indigent circumstances. The boys wear size six, and the girl wears size four. Donations should be sent to Regina Lambou or Thelma Reinerth at MPA. . . . Henry T. Hammond, former Allied Artists sales representative in the New Orleans and Memphis territories, has returned to Memphis as branch manager of the Howco exchange there. . . . Mrs. Grace Sehrt Schneider, Mrs. Vaughn Guarino, and Clarence Cohen, of Variety Club's "Game Night" committee, are pleased with the success of the every Wednesday night affair held jointly by the club and the Variety Ladies Auxiliary. . . . Hal Bailey, owner-manager, Gentilly Art Theatre, hosted members of the Lighthouse for the Blind at a showing of MGM's "A Patch Of Blue," the theatres current attraction. Accompanying the blind were volunteers who described the settings, stars, and scenery. Due to the guests' overwhelming enjoyment, Bailey invited them to be his guests for another performance in the near future. . . . Gordon and Randolph Ogden, home based in Baton Rouge, La., opened their new Center Cinema, Lafayette, La., with MGM's roadshow, "Doctor Zhivago." . . . Mrs. Edith Gee will keep the Village, Bonita, La., dark during the winter, reopening about Easter.

PHILADELPHIA

Mayor James H. Tate announced the appointment of David E. Milgram to the Philadelphia Gas Commission. Milgram, president of Milgram Theatres, Inc., and head of Theatre Owners of Pennsylvania, and past chief barker of Variety Club Tent 13, was appointed for a four-year term. There is no salary attached to the post on the Commission which controls the City owned gas works. . . . Barney Sackett is playing a series of so-called "underground" films at his Wayne Avenue Playhouse. . . . The SW Broadway, Logan and Warner, Wilmington, Del., will hold the closed circuit television showing of the Clay vs Williams heavyweight championship fight on Nov. 14. Non-reserved seat tickets were on sale in advance at $5. each.

SAN ANTONIO

"Seconds," the motion picture in which Rock Hudson plays perhaps the most demanding role of his entire career, has started its first run local showing at the Woodlawn, indoor, and five d-i's, the Valley-Hi, Trail, Towne Twin, Fredericksburg Road, and San Pedro (east screen). . . . "Sound of Music" came to a close at Cinema II in North Star Mall on Nov. 1 at the end of 82 weeks. This is the all time long run record for any film in the city. The previous record was held by "Around the World in 80 Days" which played at the Broadway. . . . George M. Watson, city manager of Interstate Theatres, is looking for a photo of the old Majestic that was made between 1912 and 1929. The old Majestic was known as the State after the new and present Majestic was opened around 1930. In recent years, the State was razed. Watson is in need of the picture in conjunction with a publicity campaign for the opening of the new Wonder in Wonderland Shopping City in November. . . . Three stars of "Texas Across the River" appeared on stage of the Majestic in conjunction with the four city premiere showing. They included Andrew Prine, Rosemary Forsyth, and Tina Marquand. Harry Keller, producer of the film, and Chief Redwing, who taught the actors in the film how to make a fast draw, also appeared on stage, with Cactus Pryor serving as master of ceremonies. . . . Two major revivals opened in the city. They included "Gigi" at Cinema II in North Star Mall, replacing "The Sound of Music," and "The Ten Commandments," which opened at the Woodlawn. . . . Mexico's cinema top grosser of the year, "Los Cuervos Estan de Luto" (The Vultures are in Mourning), opened a run at the Alameda. The film is a satire that has Mexico raving. . . . St. Mary's University Department of English will present Alan Paton's film, "Cry, the Beloved Country," in Reinbolt Auditorium. The film presentation was booked, according to Father Louis Reile, S.M., to coincide with the study of the Paton novel by the freshman division of the university. The movie was filmed is Johannesburg, South Africa. Although the program is being arranged by the Cinema-Arts department, "Cry, the Beloved Country" is a special program, and not one of the regular subscription enrollments. Admission for students is 25 cents, $1 for non-students. The public is invited to attend. . . . Charlie Marshall has taken over the operation of the Majestic, Comanche, Tex. . . . Gov. John Connally of Texas, in conjunction with the Bee County Annual Western Day Celebration, declared Chill Wills Day in Texas. Wills was the guest of the Bee County Chamber of Commerce during the Western Celebration.

SEATTLE

20th-Fox traveling auditor Harry Wood and Mrs. Wood are in Seattle for several weeks. Up from San Francisco, they will go on to Salt Lake City from Seattle. . . . "Any Wednesday," Warner Brothers comedy now in its world premiere engagement at Radio City Music Hall in New York, will be released nationally for the Christmas holiday season, with booking into Seattle's Orpheum on Dec. 23.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



NOV. 9, 1966 SECTION TWO
VOL. 76, No. 13

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made
6603 **LEMONADE JOE**—C—90m.—Carl Flala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Ciccio—5461 (10-19-66)—Fair comedy for the duallers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens
6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.
6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Bleir—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—(WS; C)—Vincent Price, Fabian
GLASS SPHINX, THE—(PV; C)—Dana Andrews, Anita Ekberg

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... A2 UA
●After You, Comrade ..... Cont.
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
All Men Are Apes ..... Misc.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U
Any Wednesday ..... A3 WB
Apache Uprising ..... A2 Par.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
●Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.

B

Bambi-Re. ..... A1 BV
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
●Banning ..... U
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
●Beach Red ..... UA
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
Big T.N.T. Show, The ..... A2 AI
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
●Blackbeard's Ghost ..... BV
Blindfold ..... A2 U
Blood Bath ..... AI
●Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
●Bobo, The ..... WB
Bolshoi Ballet 67 ..... A1 Par.
●Bonnie And Clyde ..... WB
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
●Bullwhip Griffin ..... BV
●Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

●Camelot ..... WB
●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
●Charlie Bubbles ..... U
Chase, The ..... A3 Col.
Christmas That Almost Wasn't, The ..... For.
●Chubasco ..... WB
Cinerama's Russian Adventure . A1 Misc.
●Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
●Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
●Corrupt Ones, The ..... WB
●Cool Hand Luke ..... WB
●Cool Ones ..... WB
●Countess From Hong Kong, A .... U
●Covenant With Death, A ..... WB
●Cowboy In Africa ..... Para.
Crazy Quilt ..... Cont.

D

●Dangerous Days of Kiowa Jones .. MGM
●Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
●Deadlier Than The Male ..... U
●Deadly Affair, The ..... Col.
●Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
●Devil's Own, The ..... Fox
Die, Monster, Die A2 A-1
●Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
●Disk-O-Tek Holiday ..... AA
●Divorce Amercan Style ..... Col.
●Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding . MGM
●Dr. Faustus ..... Col.
Dr. Goldfoot And The Bikini Machine ..... A2 AI
●Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
●Double Man ..... WB
●Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

●Easy Come, Easy Go ..... Para.
●Eight On The Lam ..... UA

MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
PSYCHO-CIRCUS—(C)—Christopher Lee
P. T. BARNUM'S ROCKET TO THE MOON—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
TOKYO OLYMPIAD—(C; S)—Documentary
TRUNK TO CAIRO—(C)—Audie Murphy, George Sanders
6614 VIOLENT JOURNEY—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 WAR—ITALIAN STYLE—Buster Keaton

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

184 BAMBI—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 FIGHTING PRINCE OF DONEGAL, THE—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 FOLLOW ME BOYS—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 LT. ROBIN CRUSOE, U.S.N.—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BLACKBEARD'S GHOST—Peter Ustinov, Dean Jones, Suzanne Pleshette
BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

67012 ALVAREZ KELLY—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 BIRDS DO IT—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 BRIGAND OF KANDAHAR, THE—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66028 BORN FREE—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 CHASE, THE—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
67013 DEAD HEAT ON A MERRY-GO-ROUND—D—104m.—(EC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karlsol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
67016 GEORGY GIRL—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
66030 GUNS OF NAVARONE, THE—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66017 HEROES OF TELEMARK, THE—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66020 LIFE AT THE TOP—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 LOST COMMAND—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 MAGIC WORLD OF TOPO GIGIO, THE—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the small fry—Filmed in Italy; English language
67006 MAN CALLED FLINTSTONE, THE—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66031 MYSTERY OF THUG ISLAND—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
67014 PROFESSIONALS, THE—MD—117m.—Burt Lancaster, Lee Marvin, Claudia Cardinale—5465 (11-2-66)—Good adventure entry
66029 RIDE BEYOND VENGEANCE—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 RINGS AROUND THE WORLD—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 SILENCERS, THE—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 STUDY IN TERROR, A—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 THAT MAN IN ISTANBUL—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 THREE ON A COUCH—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 TROUBLE WITH ANGELS, THE—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 WALK, DON'T RUN—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 WRONG BOX, THE—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GOOD TIMES—(C)—Sonny and Cher
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 KISS THE GIRLS AND MAKE THEM DIE—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
67008 RAGE—(TC)—Glenn Ford, Stella Stevens
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
TIGER MAKES OUT IN THE BIG CITY WITH A GIRL FROM SUBURBIA, THE—(C)—Eli Wallach, Anne Jackson
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
66025 TRAITOR'S GATE—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
CRAZY QUILT—D—75m.—Tom Rosqui, Ina Mela—5465 (11-2-66)—For the art spots
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles

GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
SHAMELESS OLD LADY, THE—D—95m.—Sylvie—5465 (11-2-66)—Fine import—French-made; English titles
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

AFTER YOU, COMRADE—Jamie Uys, Bob Courtney
COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Boider, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
613 **PISTOL FOR RINGO, A**—W—97m.—(TC; TS)—Montgomery Wood, Hally Hammond—5465 (11-2-66)—Fair western Filmed abroad; dubbed in English
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengeil
MAD MONSTER PARTY—(Animagic) Boris Karloff
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Dallah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
616 **WHERE THE BULLETS FLY**—(C)—Tom Adams—English-made
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue

El CID-Re ..... A1 AA
●El Dorado ..... A3 Par.
El Greco ..... A3 Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
●Enter Laughing ..... Col.
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

●Fahrenheit 451 ..... U
Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.
●Far From The Madding Crowd ... MGM
Faster Pussycat, Kill, Kill ..... Misc.
●Fastest Guitar Alive, The ..... MGM
●Fathom ..... Fox
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The . A1 BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Flim Flam Man, The ..... Fox
Follow Me, Boys ..... BV
Fortune Cookie, The ..... A3 UA
●Fort Utah ..... Par.
Frankenstein Conquers The World ..... A1 AIP
●Frankenstein Created Woman ..... Fox
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... A1 Col.
●Funeral in Berlin ..... Par.
Funny Thing Happened On the Way To The Forum, A ..... UA

G

●Gambit ..... A1 U
●Garden Of Cucumbers, A ..... UA
●Gentle Ben ..... Para.
Georgy Girl ..... A4 Col.
Ghost and Mr. Chicken, The ..... A1 U
Ghost in the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Git! ..... A1 EMB
Glass Bottom Boat, The ..... A2 MGM
●Glass Sphinx, The ..... AIP
●Gnomobile, The ..... BV
●Good, The Ugly and the Bad, The .. UA
●Good Times ..... Col.
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
●Guide For The Married Man, A .... Fox
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

●Half A Sixpence ..... Para.
Hamlet ..... UA
●Happiest Millionaire, The ..... BV
●Happily Ever After ..... MGM
Harper ..... A3 WB
Hawaii ..... A3 UA
●Hellbenders, The ..... Emb.
Heroes Of Telemark ..... A2 Col.
Hero's Wife, The ..... For.
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
Hotel Paradiso ..... A3 MGM
●How I Won The War ..... UA
How To Steal A Million ..... A1 Fox
●How To Succeed in Business Without Really Trying ..... UA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

I Deal In Danger ..... A1 Fox.
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
●In The Heat Of The Night ..... UA
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... U
●Is Paris Burning? ..... Par.
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

Jack Frost ..... A1 Emb.
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.

John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont
Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
●Kiss the Girls and Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.
Kwaidan ..... A2 Cont.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loves Of A Blonde, The ..... For.
Loving Couples ..... C For.
●Luv ..... Col.

M

Macabro ..... AIP
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademoiselle ..... C For.
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... For.
Masculine Feminine ..... C For.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... A3 Cont.
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
●Moonshot ..... WB
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
●Murderers' Row ..... Col.
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Navy vs. The Night Monsters, The. Misc.
Nevada Smith ..... A3 Par.
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .. A3 WB

O

●Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad ..... B Par.

6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
7110 **PENELOPE**—C—97m.—(PV; MC)—Natalie Wood, Ian Bannen, Dick Shawn—5466 (11-2-66)—Cute comedy sparkles
6623 **SECRET SEVEN, THE**—MD—94m.—(TS. EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program
6708 **SPINOUT**—CMU—95m.—(PV; MC)—Elvis Presley, Shelley Fabares—5462 (10-19-66)—Presley rides again and it's fun
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377(3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; MC)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
PISTOLERO—(PV; MC)—Glenn Ford, Angie Dickinson
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
6705 **13**—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(Cinerama; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6605 **BOLSHOI BALLET '67**—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6606 **SECONDS**—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
6607 **SWINGER, THE**—CMU—81m.—(TC)—Ann-Margret, Tony Franciosa—5466 (11-2-66)—Flimsy farce has cute moments
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

6608 **ARRIVEDERCI, BABY!**—(PV; TC)—Tony Curtis, Rosanna Schiafino
BUSY BODY, THE—Sid Caesar, Robert Ryan, Anne Baxter
COWBOY IN AFRICA—(C)—Hugh O'Brian, Adrienne Corri
DEADLY BEES THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
EASY COME, EASY GO—(TC)—Elvis Presley, Dodie Marshall
EL DORADO—(TC)—John Wayne Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
6609 **FUNERAL IN BERLIN**—(C)—Michael Caine, Eva Renzi
GENTLE BEN—(C)—Dennis Weaver, Vera Miles
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
6603 **IS PARIS BURNING?**—(PV)—Kirk Douglas, Leslie Caron
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse Jonathan Winters
RED TOMAHAWK—(TC)—Howard Keel, Joan Caulfield
SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley

WARNING SHOT—(TC)—David Janssen, Eleanor Parker
WATERHOLE NO. 3—(C)—James Coburn, Margaret Blye
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner—5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 **BLUES FOR LOVERS**—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
620 **EL GRECO**—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
625 **I DEAL IN DANGER**—MD—89m.—(DC)—Robert Goulet, Christine Carere—5463 (10-19-66)—Television presentation is okay programmer
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
622 **THAT TENNESSEE BEAT**—DMU—84m.—Earl Richards, Sharon DeBord—5463 (10-19-66)—For the lower half of the program
623 **WAY . . . WAY OUT**—C—101m.—(CS; DC)—Jerry Lewis, Connie Stevens—5466 (11-2-66)—Amusing Lewis entry emphasizes sex
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
FATHOM—Tony Franciosa, Raquel Welch
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
GUIDE FOR THE MARRIED MAN, A—(CS; DC)—Walter Matthau, Inger Stevens
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6617 **FORTUNE COOKIE, THE**—CD—125m.—(PV)—Jack Lemmon, Walter Matthau, Judi West—5463 (10-19-66)—Entertaining entry has angles
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grade scale—Mirisch
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented In Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Merlwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6618 **RETURN OF THE SEVEN**—MD—95m.—(PV; DC)—Yul Brynner, Robert Fuller, Elisa Montez—5463 (10-19-66)—Okay action entry
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint Alan Arkin—5407 (5-25-66)—A very funny film
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of stage play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cute satire features babes, bullets and bombs
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

6620 **AFTER THE FOX**—(C)—Peter Sellers, Victor Mature
BEACH RED—(TC; WS)—Cornel Wilde, Jean Wallace, Rip Torn
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds, Tanya Lopert
EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
GARDEN OF CUCUMBERS, A—(PV; EC)—Dick Van Dyke, Barbara Feldon

Oh! Those Most Secret Agents .... AA
●Omicron ..... Cont.
One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
●Once Upon A Time ..... MGM
One-Eyed Jacks-Re. ..... A3 Para.
●One Million Years B. C. ..... Fox
Operation C.I.A. ..... A2 AA
Oscar, The ..... B EMB
Othello ..... A2 WB
O.S.S. 117—Mission For A Killer ..... A2 Emb.
Our Man Flint ..... B Fox
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Patch of Blue, A ..... A3 MGM
Penelope ..... A3 MGM
●Perils Of Pauline ..... U
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
Pistol For Ringo ..... B Emb.
●Pistolero ..... MGM
Place Called Glory, A ..... A2 Emb.
Plague of the Zombies, The .... A2 Fox
Plainsman, The ..... A1 U
Planet of the Vampires, The A2 A1
Poppy Is Also A Flower, The .... Misc.
●Prehistoric Women ..... Fox
●Privilege ..... U
Professionals, The ..... Col.
●Projected Man, The ..... U
Promise Her Anything ..... A3 Par.
●Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.
●P. T. Barnum's Rocket To The Moon. AIP
Pussycat Alley ..... For.

Q

Queen of Blood ..... A1 AI
●Quiller Memorandum, The ..... Fox

R

●Rage ..... Col.
Rare Breed, The ..... A1 U
Rasputin—The Mad Monk ..... B Fox
●Red Tomahawk ..... Par.
●Reflections In A Golden Eye ..... WB
●Reluctant Astronaut, The ..... U
Reptile, The ..... A2 Fox.
Return of Mr. Moto ..... B Fox
●Return Of The Gunfighter ..... MGM
Return Of The Seven ..... A3 UA
Ride Beyond, Vengeance ..... A3 Col.
●Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
●River of Dollars, A ..... UA
Romeo and Juliet ..... A1 Emb.
●Rough Night In Jericho ..... U
●Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

●Sailor From Gibraltar ..... UA
Salto ..... For.
●Sand Pebbles, The ..... Fox
Sands of Beersheba ..... For.
●Scorpio Letters, The ..... MGM
2nd Best Secret Agent In The Whole Wide World ..... A3 EMB
Seconds ..... B Par.
Secret Agent Fireball A2 A1
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Seven Women ..... B MGM
●Shakespeare Wallah ..... A3 Cont
Shameless Old Lady, The .... A2 Cont.
Shane-Re ..... A2 Par.
●Shoot Loud, Louder, I Don't Understand ..... EMB
Silencers, The ..... B Col.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For.
Slender Thread, The ..... A2 Par.
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
Spinout ..... A1 MGM
●Spirit Is Willing, The ..... A3 Par.
Spy In Your Eye A2 A1
Spy Who Came In From The Cold The ..... A3 Par.
●Spy With A Cold Nose ..... EMB.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
Swinger, The ..... B Par.

T

●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... For.
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terrornauts, The ..... Emb.
Texas Across The River ..... A1 U
That Man In Istanbul ..... A3 Col.
That Tennessee Beat ..... A1 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
Thousand Clowns, A ..... A3 UA
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
●Tiger Makes Out In The Big City With a Girl From Suburbia, The .. Col.
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●Trunk To Cairo ..... AIP
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
●Warning Shot ..... A2 Par.
●Waterhole No. 3 ..... Para.
Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... AIP
●Where The Bullets Fly ..... Emb.
When The Boys Meet The Girls A3 MGM
Where The Spies Are ..... A3 MGM
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

GOOD, THE UGLY AND THE BAD, THE—Clint Eastwood, Lee VanCleef, Eli Wallach
HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW I WON THE WAR—John Lennon, Michael Crawford
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
IN THE HEAT OF THE NIGHT—(C)—Sidney Poitier, Rod Steiger
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
MARAT/SADE—Royal Shakespeare Company
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurenttis
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made In England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(PC)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
CHARLIE BUBBLES—(C)—Albert Finney, Liza Minnelli—English-made
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
FAHRENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
PERILS OF PAULINE—(TC)—Pat Boone, Pam Austin
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Haliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
ROUGH NIGHT IN JERICHO—Dean Martin, George Peppard, Jean Simmons
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
WAR WAGON, THE—John Wayne, Kirk Douglas, Joanne Barnes
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS. — DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

BOBO, THE—(C)—Peter Sellers, Britt Ekland, Rossano Brazzi
BONNIE AND CLYDE—Warren Beatty, Faye Dunaway
CAMELOT—(C)—Vanessa Redgrave, Richard Harris
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern

COOL HAND LUKE—(PV; C)—Paul Newman, George Kennedy
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
MOONSHOT—Robert Duvall, Joanna Moore
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor, Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schnelder
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
POPPY IS ALSO A FLOWER, THE—MD—100m.—(EC)—Stephen Boyd, Trevor Howard, Yul Brynner—5466 (11-2-66)—Exciting tale of police vs. dope smugglers—Comet
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CHRISTMAS THAT ALMOST WASN'T, THE—FAN—95m.—(EC)—Rossano Brazzi, Paul Tripp—5467 (11-2-66)—Best for young audiences—Foreign-made; English dialogue—Childhood Prod.
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding Import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HERO'S WIFE, THE—D—91m.—Batya Lancet, Gideon Shemer—5467 (11-2-66)—Okay entry for specialty spots and art circuit—Israel made; English titles—Landau-Unger
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
LOVES OF A BLONDE, THE—CD—88m.—Hana Brejchova, Vladimir Pucholt—5467 (11-2-66)—Good art house offering—Czech-made; English titles—Prominent
LOVING COUPLES—D—113m.—Harriet Anderssen, Gunnel Lindblom—5467 (11-2-66)—Sex laden entry best for mature audiences at art spots—Swedish-made; English titles—Prominent
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schlaffino, Philppe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MASCULINE FEMININE—D—104m.—Jean Pierre Leaud, Chantal Goya—5468 (11-2-66)—Imported mish-mash for some of the art spots—French-made; English titles—Royal Films
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, Interest-holding spy entry—Filmed abroad—United Screen Arts
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainties of youth—Filmed abroad; English titles—Lopert

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6608 Disk-O-Tek Holiday .....June
(Freddy & The Dreamers)

6607 Once Upon An Island .....June
(Hans W. Petersen)

Run For Your Wife .....October
(Uga Tognazzi, Rhonda Fleming)

American-International

6608 Frankenstein Conquers The World .....June
(Nick Adams)

6605 Fireball 500 .....June
(Frankie Avalon, Annette Funicello)

6611 Wild Angels .....July
(Peter Fonda, Nancy Sinatra)

6612 Bang, Bang You're Dead August
(Tony Randall, Terry Thomas)

6602 What's Up Tiger Lilly? .....September
(Woody Allen)

6614 A Violent Journey .....October
(Anthony Perkins, Salome Jens)

6617 Dr. Goldfoot and The Girl Bombs ..November
(Vincent Price, Fabian)

Buena Vista

157 Mary Poppins (Reissue) .....June
(Julie Andrews)

186 Lt. Robin Crusoe, U.S.N. .....July
(Dick Van Dyke, Nancy Kwan)

187 Fighting Prince Of Donegal .....October
(Peter McEnery, Susan Hampshire)

Columbia

The Texican .....June
(Audie Murphy)

67002 Three On A Couch .....June
(Jerry Lewis, Janet Leigh)

66025 Traitor's Gate .....June
(Gary Raymond)

67001 Lost Command .....July
(Anthony Quinn, Michele Morgan)

67005 Birds Do It .....August
(Soupy Sales)

67004 Rings Around The World .....August
(Don Ameche)

67003 Walk, Don't Run .....August
(Cary Grant)

67006 The Man Called Flintstone .....August
(Cartoon Feature)

67007 Kiss The Girls And Make Them Die September
(Michael Connors, Dorothy Provine)

67008 Rage .....September
(Glen Ford, Stella Stevens)

67011 The Wrong Box .....September
(John Mills, Ralph Richardson)

67012 Alvarez Kelly .....October
(William Holden, Richard Widmark)

67013 Dead Heat On A Merry-Go-Round ....October
(James Coburn, Camilla Sparv)

67014 The Professionals .....November
(Burt Lancaster, Lee Marvin)

Continental
(Walter Reade-Sterling, Inc.)

Gulliver's Travels Beyond The Moon ....June
(Feature Cartoon)

McGuire, Go Home .....June
(Dirk Bogarde)

Gypsy Girl .....July
(Hayley Mills)

Dr. Who and The Daleks .....August
(Peter Cushing)

The Gospel According To St. Matthew .....September

Time Lost and Time Remembered ....October
(Sarah Mills, Cyril Cusak)

The Shameless Old Lady .....November
(Sylvie)

Embassy

608 A Man Called Adam .....July
(Sammy Davis, Jr.)

609 A Place Called Glory .....July
(Lex Barker)

607 The Tramplers .....August
(Joseph Cotten, Gordon Scott)

610 An Eye For An Eye .....August
(Robert Lansing)

611 The Main Chance .....August
(Gregoire Aslan, Tracy Reed)

614 Picture Mommy Dead .....August
(Don Ameche, Martha Hyer)

603 The Daydreamer .....August
(Paul O'Keefe, Hayley Mills)

612 Jack Frost .....September
(Soviet Fairy Tale)

612 A Pistol For Ringo .....September
(Montgomery Wood)

622 Love And Marriage .....October
(Sylva Koscina)

617 Romeo And Juliet .....October
(Ballet)

615 The Wacky World Of Mother Goose ..October
(Fairy Tale)

621 O.S.S. 117—Mission For A Killer .....October
(Frederick Stafford, Mylene Demongeot)

616 Where The Bullets Fly .....November
(Tom Adams, Dawn Addams)

MGM

6625 Around The World Under The Sea .....June
(Lloyd Bridges, Shirley Eaton)

6626 Maya .....June
(Clint Walker, Jay North)

6627 The Glass Bottom Boat .....July
(Doris Day, Rod Taylor)

6628 Lady L .....August
(Sophia Loren, Paul Newman)

6701 Marco The Magnificent .....September
(Horst Buchholz, Anthony Quinn, Omar Sharif)

6702 One Spy Too Many .....September
(Robert Vaughn, David McCallum)

6703 Cat On A Hot Tin Roof—Reissue ..September
(Elizabeth Taylor, Paul Newman)

6704 Butterfield 8—Reissue .....September
(Elizabeth Taylor, Laurence Harvey)

6706 Mister Buddwing .....October
(James Garner, Jean Simmons)

6707 Gigi (Re-issue) .....October
(Leslie Caron, Louis Jourdan)

6708 Spinout .....November
(Elvis Presley)

6710 The Liquidator .....November
(Rod Taylor)

6709 Hotel Paradiso .....November
(Alec Guinness, Gina Lollobrigida)

Paramount

6531 Paradise—Hawaiian Style .....June
(Elvis Presley)

R6529 The Bellboy—(Reissue) .....June
(Jerry Lewis)

6530 The Psychopath .....June
(Patrick Wymark)

R6528 Visit To A Small Planet—(Reissue) .....June
(Jerry Lewis)

6532 Nevada Smith .....July
(Steve McQueen, Suzanne Pleshette)

6533 Assault On A Queen .....August
(Frank Sinatra)

6534 This Property Is Condemned .....August
(Natalie Wood)

6602 Waco .....September
(Howard Keel, Jane Russell)

6605 Bolshoi Ballet '67' .....September
(Bolshoi Ballet)

6604 Alfie .....September
(Michael Caine, Shelley Winters)

6606 Seconds .....October
(Rock Hudson, Salome Jens)

6603 Is Paris Burning? .....November
(International Cast)
(Special Engagements Only)

6607 The Swinger .....November
(Ann-Margret, Tony Franciosa)

6608 Arrivederci, Baby .....November
(Tony Curtis, Rosanna Schiaffino)

20th Century-Fox

610 Stagecoach .....June
(Ann-Margret, B. Cummings)

611 Modesty Blaise .....July
(Monica Vitti, Dirk Bogarde)

616 Batman .....August
(Adam West, Burt Ward)

615 How To Steal A Million .....August
(Peter O'Toole, Audrey Hepburn)

617 Smoky .....September
Fess Parker)

621 Blues For Lovers .....September
(Ray Charles)

619 Fantastic Voyage .....October
(Stephen Boyd, Raquel Welch)

Way—Way Out .....October
(Jerry Lewis)

620 El Greco .....October
(Mel Ferrer)

622 That Tennessee Beat .....October
(Earl Richards)

United Artists

6611 Boy Did I Get A Wrong Number .... ..June
(Bob Hope)

6612 The Russians Are Coming
The Russians Are Coming .....June
(Carl Reiner, Alan Arkin)

6608 Don't Worry We'll Think Of A Title ....June
(Morey Amsterdam)

6613 What Did You Do In The War Daddy? July
(James Coburn, Dick Shawn)

6614 Namu, The Killer Whale .....August
(Robert Lansing)

6615 Ambush Bay .....September
(Hugh O'Brian, James Mitchum)

6618 Return Of The Seven .....October
(Yul Brenner, Robert Fuller)

6616 Hawaii .....October
(Julie Andrews, Max Von Sydow)

6610 Khartoum .....October
(Charlton Heston, Laurence Olivier)

6617 The Fortune Cookie .....November
(Jack Lemmon)

Universal

6613 And Now Miguel .....June
(Guy Stockwell)

6614 Out Of Sight .....June
(Jonathan Daly)

6615 Blindfold .....June
(Rock Hudson, Claudia Cardinale)

6616 Munster, Go Home .....July
(Fred Gwynne, Yvonne DeCarlo)

6617 Incident At Phantom Hill .....July
(Robert Fuller, Joselyn Lane)

6618 Arabesque .....July
(Gregory Peck, Sophia Loren)

6619 The Torn Curtain .....August
(Paul Newman, Julie Andrews)

6620 Beau Geste .....August
(Guy Stockwell, Doug McClure)

6622 The Plainsman .....September
(Don Murray, Abby Dalton)

6621 The Pad (And How To Use It) .....October
(Brian Bedford, Julie Sommars)

6623 Let's Kill Uncle .....October
(Nigel Green, Mary Badham)

6624 The Appaloosa .....October
(Marlon Brando)

6625 Texas Across The River .....November
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